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THE QUARTERLY JOURNAL OF SPEECH

VOLUME XXV OCTOBER, 1939 NUMBER 3

SOCIAL STANDARDS IN PUBLIC SPEAKING INSTRUCTION

ARLEIGH B. WILLIAMSON
New York University

SOME philosopher has imagined the universe as a great bubble blown into the ether of space, withholding the mass of primordial substance which threatens to overwhelm it at every point. Civilization might be thought of in the same way, as a frail, delicate organism which is never without the threat of overthrow by barbarian hordes. Europe and Asia today furnish ghastly evidence in verification. Wherever the barbarian triumphs, those values which civilization has cherished go down into defeat. Justice, tolerance, liberty, honor, integrity, devotion to truth, are a few. These cherished treasures of millennia of human development are the achievements of a snail-like progress, arising out of the experiences and the sacrifices of countless generations of human beings, thinkers and martyrs, the world's foremost statesmen and jurists. The greatness of a nation, a people, or an age, can be judged largely by how influential and directive have been these standards of liberty, justice, honor, integrity, tolerance, and devotion to truth, for which the great men of all generations have ever struggled.

In America these civilized values have been and are socially directive, more, perhaps, in ideal than in actual practice, as standards always are. In part, they are involved in the concept of democracy, America's strongest socially directive force. Yet here as elsewhere are forces ever in operation which are a constant threat to the continued influence of the moral standards of civilization.

Resisting this ever-pressing tide of reversion to barbarism have stood two bulwarks, traditional guardians of our standards, the in-

stitutions of religion and of education. Until comparatively recent times these institutions have been not two, but one, the religious institution being largely in control of education. Hence, the ideal standards of religion—honored only too frequently more in the breach than in the observance—have been largely the standards of education, perhaps more particularly higher education. Though sponsoring the standards of Christian ethics, religiously controlled education suffered from the absence of some values America cherishes. Some of these values have been added with the democratization of education.

Not until comparatively recently has education been a democratic institution. Higher education was but a short time ago an institution for the wealthier social group, controlled either by that group or by religious organizations. Teachers were generally priests or ministers, the sons of ministers, or offspring of the wealthier class who had scientific or educational inclinations. However, the trend toward social democracy, actuated by the ideal of opportunity for all, has changed education from an institution for the privileged few to training for practically all with the capacity to pursue it.

With this evolution from privileged group to mass education has come about a more secular and democratic control of schools and colleges. This democratization has resulted in some decidedly desirable changes, making possible a growth in freedom of expression of teachers, in social and political tolerance, and in search for an exposition of truth, less limited by religious doctrine or dogma, or by the limitations set by privileged groups. Generally speaking, the college student of this generation receives more unadulterated truth in instruction than did his predecessors of other generations. This is a distinct cultural growth in the interests not only of individual students but of society at large.

Rejoicing, therefore, in the educational gains of the outworking of the democratic ideal, one must at the same time voice a lament at the seeming losses. Accompanying any movement of democratization is to be found a leveling of values, or of what have been considered values in the past. Thus, in contemporary education, there would seem to be a threat at some of the ethical standards which dominated earlier education: high standards of personal honor, truthfulness, general integrity, a willingness to sacrifice something of self-interest in the interest of society. It is, perhaps, true that these standards never were fully observed by educational institutions and teachers; but they did stand as guides to the gauges of ideal human

conduct. It will be noted that these standard are the ones most threatened by present-day dictator governments.

Perhaps a cause for some decline in these standards in present-day education is that of a democratic infusion into college teaching and administration of men and women from a lower economic and social station in life than their predecessors, with, perhaps, in many instances, more limited cultural background and lower ethical standards. This does not imply that all members of lower economic groups have low standards or are without cultural background, but that there has been some infiltration of lower standards of culture. It follows that the personnel of clerically controlled schools will be in many particulars different from that of secularly controlled institutions, and will, to some extent, be actuated by different standards. It is not surprising that some members of the secular group have brought into education backgrounds and standards of the horse-trader and the pawnbroker.

That education was ever entirely free from market-place standards is not to be assumed; however, democratization has perhaps increased the horse-trading personnel, with some decline in the earlier *noblesse oblige* of education and teachers. The most outstanding evidence of this is the present college football farce of saying *amateur* and practicing *professional*. To every informed person and to every student in America this situation is patently dishonest. The college and university, traditionally dedicated to the search for and exposition of truth, traditionally sponsor of the values of integrity and honor, are now to students an example of deceit, of evasion of rules, of winking at law. The football policy of the American college is an open lesson in the flaunting of law, and in the violation of personal honor, and is as much of a lesson in law evasion as was the attitude of public officials toward the Volstead Act during the days of Prohibition. The attitude is, "Yes, there is a rule (or law), but what of it? if, by a little subterfuge, you can conceal your evasion." An admirable standard for society this.

Perhaps we teachers might try to escape responsibility in this football situation by the rationalization that, all too frequently, the standards of university administrators are lower than those of teachers, quite frequently because administrators have had little to do with teaching or with the search for truth for which the university stands. But that will not absolve us. A more trivial illustration of setting an example of dishonest practice to students is the college which has "No Smoking" signs everywhere, but permits smoking almost any-

where. Even in so trivial a violation there is encouragement of the concept of law as something to be evaded, if you can get away with it. Certainly, this is no exemplification of truth as a standard of conduct, or of renunciation of self-interest, in adherence to a tested civilized principle of honest dealing.

Another example of the leveling of values is that of the concept, on the part of a large body of teachers, of teaching as a trade. Some teachers openly advocate shop practices of equal work, equal pay, meaning by that, that all persons who teach the same kind of class should receive the same pay, without consideration of differences in experience, training, or of academic recognition. By a fair number of the trade union group, mere matters of truthfulness, honor, and honest dealing are dubbed "bourgeois," and referred to with contempt.

Let it be understood that the citation of these few examples is not presented as a wholesale condemnation of ethical standards in education, but only as pointing to influences within educational institutions that are in opposition to the traditional standards. This leveling of moral values in education becomes more alarming because of a considerable decline in America in the influence of religion. Because of this lessened influence of religion in motivating conduct, upon education falls an increased responsibility of protecting society against mass decline in those standards which uphold our civilization. Few would dispute that education, with the university in the lead, should stand for the highest values of our social order, their sponsor and defender. If education ceases to hold the values of ideal human conduct aloft, standards of conduct must increasingly decline. A character in a Yeats play speaks of the mission of the poet in holding up to the gaze of mankind a vision of the things of worth. He says, "The poet hangs images of the life that was in Eden about the childbed of the world, that it, looking upon those images, might bear triumphant children." For the word "poet" might well be substituted "education," that education raise triumphantly images of the good, the beautiful, and the true, that men, beholding and appreciating, may move onward to an even greater social order. The pupil in the Yeats play was asked what dire thing would happen to the world if the poets perished. The answer was, paraphrased, that the world, deprived of those who hang aloft visions of magnificence, would bring forth ghastly offspring.

What have we already but this in the world of dictators? Treaties of a nation become scraps of paper when its people regard personal contracts as something to be violated. The broken pledge of faith in

a nation becomes easily possible when no man's word is sacred, when individual promises are put aside upon the slightest expediency. Weak nations are readily gobbled up by a government whose citizens have acquired the habit of filching the other fellow's purse through sharp business practices. Farcical trials and government oppression of minority groups become easily possible to the people who have lost a sense of justice.

The college and the university claim to be dedicated to truth and to culture, and yet seem too frequently to forget that our culture exists in those highest standards which are personally and socially directive. If education is to be truly the guardian and sponsor of culture it must fight at every hand those influences which tend to undermine devotion to truth, honor, tolerance, justice, liberty. The school and the college should, in official conduct and in what is required of its teachers, exemplify these tested values. Nobility of character, personal adherence to high standards, should increasingly be a foremost consideration in the selection of teachers, and no teacher lacking these should have any part in educating.

In this concept of teacher as sponsor of values, as well as conveyor of subject matter, where fits the teacher of public speaking? How does this discussion of general educational standards apply to our field, particularly to the work in public speaking? It applies thus! Each teacher, each administrator, no matter what his field, must realize his responsibility in upholding the highest standards of civilization. Nobody should be chosen to teach our subjects who is not an exemplar of such standards. Those chosen should be persons of integrity, irreprochable in honesty; men and women willing to forego something of self-interest in the interests of others and of society at large. This is not too much to demand of all teachers entering the field, because public speaking instruction has not merely to do with drills in composition and in vocal and bodily procedures, but in the development of the whole man, mind, character, and bodily habits. Upon the teacher of public speaking rests the responsibility of not encouraging anyone to speak in public who is not in character a person who ought to say something or who has something worth while to say. No one should be encouraged to speak in public who is not a thinker, schooled in habits of reflection and investigation. No one should be encouraged to speak publicly who seeks of society only advantage for himself. Proper training, then, in public speaking, should develop character, habits of reflection, a sense of social responsibility. Of each teacher of public speaking it is not too much to expect a burning inter-

est in society and its problems, an understanding tolerance and sympathy for all racial and religious groups; a deep interest in improvement of standards and of conditions for all persons, and a deep optimism in regard to the possibility of improvement. I would ask of the teacher of speech broad education, going far beyond head-knowledge into an intelligence and training that gives an appreciation of the arts, an appreciation of different cultures and societies, and an understanding of science and history. I would expect of him a clear-thinking mind, schooled in logical disciplines and procedures. I would ask of him broad capacity for affection for students, an affection resulting in tolerance and understanding.

From such a teacher might well be anticipated the following results in a student: better adjustment to his fellows; (by adjustment is meant more complete capacity to associate freely and confidently with others); greater ability in the expression and exchange of ideas, a prime factor in social adaptation. The student might well be expected to be a more interesting person than he would have been without such tutelage, better liked by his fellows. He should have advanced in the general educational process of straight thinking, and in addition to be able to weave his general education into more articulate spoken patterns. He should be fired with some sense of social obligation and responsibility, perhaps in part, or whole, dedicated to a life in the interest of society.

Unfortunately, in our field, as well as in other educational fields, are found from time to time teachers whose concept of their function appears to be that of training students to have a superior predatory advantage in society. Unfortunately, many of our widely-touted, adult-education public speaking courses seem to exist in part for that purpose. Any education which would seem to have as its slogan "Training in techniques which will prevent a sucker from getting a break," or "Training in techniques of friendliness that will enable you to get the better of the other fellow," simply falls without the pale of true education. It represents the lowest standards of our society and cannot but be condemned. That kind of instruction which would equip public speakers to take advantage of their fellows has no place in the legitimate educational institution, and teachers who engage in it should without mercy be weeded out with the liar and the cheat.

Instruction in public speaking should prepare educated men and women to deal confidently, articulately, interestingly, with their fellows on propositions honestly and diligently conceived and analyzed,

with the welfare of more than self in view. Only that teacher equipped to give such instruction, broadly educated as any man on a faculty, a thinker, a sympathetic, socially-impelled man of character, is prepared to teach public speaking.

A SEARCH FOR FACTS ON THE TEACHING OF PUBLIC SPEAKING

DONALD HAYWORTH
Michigan State College

I

THIS series of four articles, which will be continued in succeeding numbers of this JOURNAL, is a brief account of a research covering fifteen months and employing from twenty to fifty-five people at a total cost of $53,000.00. The present article[1] will describe briefly the nature of the data collected. The remainder of the series will be devoted chiefly to such findings as may have an immediate and practical application to the teaching of beginning public speaking.

The research has been carried on in certain classes of the following individuals teaching in institutions as indicated:

Kenneth G. Hance
Clarence A. Peters
Albion College, Albion, Michigan
Paul F. Voelker
William Thomas
Grand Rapids (Michigan) College of Applied Science
W. P. Raynor
Jackson (Michigan) Junior College
Paul D. Bagwell
Donald F. Buell
Donald Hayworth
James A. McMonagle
Joseph D. Menchhofer
Cecil H. Nickle
Clarence R. Van Dusen
Michigan State College, East Lansing
Leonard Leone

[1] A more complete report of 220 pages with graphs and tables may be secured at a cost of $2.00 from Donald Hayworth, Chairman of Committee on Cooperative Research, Michigan State College, East Lansing, Michigan.

Richard Dunham
Sherman A. Willson
Wayne University, Detroit, Michigan

The staff of the research has been:

Director—Donald Hayworth, Head of the Department of Speech and Dramatics, Michigan State College
Technical Director—Adrian H. Rondileau
Field Supervisor—Raymond A. Miller

The advisory board, appointed at the suggestion of the federal government, and which has been consulted at each step of the research, consisted of:

Willard C. Olson, Secretary of the American Psychological Association, Director of Research in Child Development, University of Michigan.
Kenneth L. Heaton, Director of the Bureau of Cooperative Research, formerly Director of Bureau of Curriculum Research, Michigan State Department of Public Instruction.
G. Robert Koopman, Assistant Superintendent of Public Instruction of the State of Michigan.
Wendell Vreeland, Director of Research, Wayne University.

The following individuals, for the Committee on Cooperative Research of the National Association of Teachers of Speech, have examined and approved for publication the official report of the research.

Franklin H. Knower, University of Minnesota
Alan H. Monroe, Purdue University
Clarence T. Simon, Northwestern University

II

The research has been undertaken in an effort to secure objective evaluation of the teaching of public speaking. An instructor may see significant changes in his students during the term, but without objective measuring instruments he is unable to compare one technique of teaching with another, or to know under what circumstances he is most effective in his teaching. Nor is he able to place the needs of his department before his administrators with conclusive definiteness. It was therefore felt that if the speech profession could develop adequate means of measuring ability in public speaking and the changes that take place in a class of public speaking, it would be of great value to our profession and to education in general.

The general plan of the research has been in the following order:

STEP 1. *Discover whether or not certain phenomena related to public speaking can be measured.*

(These phenomena consist of such things as counting breaks in eye contact, breaks in fluency, transitions, facial expression—a total of fifty-two items.)

STEP 2. *Secure a measure of effectiveness in public speaking.*
(This was done by securing ratings of speakers by audiences, by using Thurstone tests to discover changes of opinion, and by measuring retention of information.)

STEP 3. *Find out how the phenomena of Step One are related to public speaking effectiveness as measured in Step Two.*
(Objective counting of the phenomena was made in the speeches which were rated for general effectiveness.)

STEP 4. *Find out what techniques of teaching are most successful in developing those phenomena.*
(In each of 80 classes phenomena were recorded for every speech throughout the term. Records were also made of classroom activities and of teaching techniques.)

III

In this research fifty-two types of data have been collected. Let us take these up one by one and explain the nature of each—what each type of data is, how it applies to the project and how it is collected.

TWELVE ITEMS COLLECTED BY CLASSROOM OBSERVERS. Twelve of these fifty-two items were collected by six observers who sat in each of the classes throughout the entire term. They observed various objective phenomena, by counting such things as gestures, breaks in fluency, etc.

The observers took down their data on specially prepared forms and handed them in to the central office. In every group was a checker, picked because of his experience and dependability. No one in the group knew what was being checked at any time. At the end of each class period the checker asked for the parallel observations and put them down in appropriate columns. He handed in the two sets of observations at the main office where they were run through correlations from time to time if there seemed to be any unusual difference between the two sets of data. When new individuals were trained for positions as observers, their data were tested in this same manner. Not until their data were satisfactorily accurate were they accepted for our records. Following are the twelve items that constitute these twelve types of data collected in the classroom.

1. *Breaks in Fluency.* Objective definitions were set up and the number of such breaks per minute were counted. We believe that the discovery of the possibility of counting breaks in fluency is of great practical value in the classroom. When a student is told that he is deficient in fluency he is likely not to take the suggestion seriously. But the same student will be considerably surprised and chagrined

when members of the class report that he had fifteen breaks per minute.

Instructors who have become acquainted in this research with the technique of counting breaks in fluency sometimes have made a note of the number of breaks in a certain student's speaking, and have asked him to try to reduce that number the next time he speaks. Such motivation has proved to be practical. Students have often responded with unquestionable zeal. As a result they succeed in gaining more fluency, their classmates are quick to see the improvement, and they have a definite sense of accomplishment.

2. *Percentage of Eye Contact Lost.* A stop watch was used to record the length of the speech, and another stop watch enabled the observer to secure a cumulative record of the seconds the speaker looked away.

3. *Breaks in Eye Contact.* This consisted of counting the number of times the speaker looked away from the audience. Again, as with the counting of breaks in fluency, we believe that it is possible to use the technique of counting either the breaks in eye contact, or the percentage of eye contact lost, as a powerful motivating factor in the classroom. The counting of the number of breaks per minute requires only a watch with a second hand. To get percentage of time lost one needs in addition some kind of a device that will record cumulatively the number of seconds lost. This can be done with most stop watches.

It is surprising how much some students look away from the audience. We have recorded as high as 90%. Good eye contact is somewhat of an index of good speaking generally. The class see at once that students who have as low as 4% loss of eye contact are almost invariably good speakers in other respects. Thus a scientific method of counting eye contact becomes a device whereby the instructor may impel the students to better preparation and greater improvement.

4. *Meaningful Transitions.*

5. *Meaningless Transitions.* Carefully constructed definitions enabled the observer to count the transitions. He distinguished meaningful from meaningless transitions by determining whether or not the transitions assisted the speaker in one of four clearly defined ways.

6 *Meaningful Gestures.*

7. *Meaningless Gestures.* Gesture was arbitrarily limited by definition to movements of the hand. Four classifications of meaningful gestures were set up. Others were counted as meaningless.

8. *Meaningful Facial Expression.*

9. *Meaningless Facial Expression.* These were distinguished as were gestures and transitions.

10. *Laughter in Class.* Any audible laughter, though only a chuckle, was counted as one instance of the phenomenon. No attempt was made to give more weight to general and sustained laughter.

11. *Forgetting.*

12. *Reference to Notes.* (These last two surely need no definition.)

IV

TEN ITEMS FROM THE LOG OF THE CLASS. In addition to the data collected by the observers, a log was kept of all class activities. A stop watch was used to record the proportion of the class time devoted to various activities. Following are the items which were taken from the log.

13. *Number of Speeches Given in Course*
14. *Time Used for Student Speeches*
15. *Time Used for Student Comments*
16. *Time Used for Instructor Comments*
17. *Time Used for Exercises*
18. *Time Used for Lecturing*
19. *Time Used for Giving Assignment*
20. *Time Used for Discussing Text*
21. *Time Used for Discussing Class Work*
22. *Time Used for Tests*

V

TWELVE ITEMS HANDED IN BY THE STUDENT. Students were asked, immediately after every speech, to give certain subjective impressions, such as might be related to their stage-fright or to their interest in the subject, or to their estimate of the time devoted to preparation. This information was gathered by having them fill in figures or make check marks on a form devised for this purpose.

23. *Time in Preparation of the Speech.* Separate categories were set up for making of the outline, gathering subject matter, memorizing, thinking over material and practicing aloud. The student indicated the number of minutes spent in each of these forms of preparation.

24. *Motivation.* This and the following ten items were secured by having students check one of several statements. The form used for "motivation" will serve also as an illustration for the items below:

Toward improving my speech, I felt this assignment would accomplish:

1. Nothing .....
2. Little .....
3. A fair amount .....
4. Considerable .....
5. A great deal .....

25. *Acquaintance with Subject.* A three point scale to complete: "Before beginning to prepare this speech my acquaintance with the subject was —"

26. *Interest in the Subject.* A three point scale to find out the enthusiasm of the speaker for his subject.

27. *Anticipated Audience Response.* A four point scale to determine how much interest the speaker thought his speech would arouse in the class.

28. *Stage-fright before Speaking.*
29. *Stage-fright Upon Beginning to Speak.*
30. *Stage-fright During the Speech.*

} Five point scales were used to indicate amount of stage-fright.

31. *Instructor's Influence on Speaker.* A five point scale to determine the student's reaction to his instructor.

32. *Speaker's Estimate of his Success.* A five point scale to find out whether or not the student had a feeling of successful accomplishment.

33. *Speaker's Estimate of Attitude of Class.* A five point scale to find out how the student thought his speech was received.

34. *Speaker's Estimate of Progress.* A five point scale to find out how successful the speaker thought his speech was in comparison with his last speech.

VI

THREE ITEMS FROM THE INSTRUCTOR.

35. *Time spent in grading papers.*
36. *Time spent in preparation for class.*
37. *Time spent in individual student conference.*

VII

TESTS GIVEN STUDENTS.

38. *Normal Vocal Intensity.*

39. *Maximum Vocal Intensity.* This and the above test consisted of having the student read certain material before a microphone and of measuring the excursion of the needle of an output level indicator.

The test and instrument are fully described in the report of the research. Several hundred tests were given and each item of the test was validated. It provides an objective and convenient means of measuring the loudness (intensity) of the speaking voice. This was given as a pre-test and end-test.

40. *Enunciation Score.* The Jones Enunciation Test was given as pre-test and end-test. This consisted of having the person tested read twenty given words while ten people with their backs to the testee put down what they heard. This test is safe-guarded in various ways which are too detailed to describe here.

41. *Vocal Interpretation.* This test was developed in the present research. It consists of having the testee read several sentences, each of which has a possibility of five clearly described meanings. Ten people listen to his reading and check which one of the interpretations they think he was trying to convey with that particular reading. The following is an illustration of the sentences read by the testee:

"I WANTED HIM TO BE HAPPY."

1. Deep affection—He is my best friend.
2. Hate—I hate him with all my soul and I don't care who knows it.
3. Deceit—I hate him but I want people to think I am his friend.
4. Indifference—Why should I care whether he was happy or not?
5. Regret—I wanted him to be happy, but he has been very unhappy.

42. *A Test of Facial Expression.* Several emotional attitudes are described. The testee tries to portray these attitudes in the presence of ten people, who check the meaning which each facial expression had for them. Following is part of the test:

Anger—I've told you before to keep out of my house.
Extreme grief—All my family killed in one terrible accident.
Determination—I'll get there if it takes all year.
Fear—Look out! There's a rattle-snake.
Justified pride—My brother is the best doctor in the Middle West.

43. *A Test of Pantomime.* This test is similar to the above. It and the two preceding tests have been developed by the technical director during the progress of the research. A part of the test follows:

Designation—You are the one I'm talking to.
Refusal—I will under no condition accept your offer.
Amazement—Come quickly; here's something worth seeing.
Hate—I hate the very sight of him.
Satisfaction—I feel pretty well satisfied with life.

44. *Student Rating of Speaker.* We did not make a practice of having students rate each others' speeches. But, in order to get a rating of the effectiveness of a few hundred speeches, we asked the members of the class to rate each speech on a given round of speeches from one to ten. This provided us with the listener's estimate of the general effectiveness of the speech.

45. *Home Adjustment.*

46. *Health Adjustment.*

47. *Social Adjustment.*

48. *Emotional Adjustment.*

49. *Total score of the Bell Adjustment Inventory.* The four preceding items are parts of the Bell Adjustment Inventory, published by the Stanford University Press, Stanford University, California.

50. *Psychological Test.* In most institutions we used the general college records to determine the student's "intelligence" level.

51. *English Test.*

52. *Vocabulary.*

In some institutions it was not possible to gather all the data listed above. But there is on file at Michigan State College a large mass of data (approximately twenty thousand sheets) which have been carefully arranged for the convenience of future researchers. To help prevent loss or misfiling of material the sheets have been consecutively numbered.

Many kinds of summaries are available—by class, by college, by individual student, by kinds of speeches, by types of instruction, etc. For example, it is possible to find out very quickly how many breaks per minute in fluency any individual had in any certain speech, or in his first two speeches, or in his last two speeches. Much of the material is arranged graphically. Thus the progress of any individual or of any class as a whole may be read rapidly from a chart with the high or low points standing out clearly.

We have on file 614 student speeches just as they were given in the classroom, having been recorded and later transcribed. These constitute all the speeches given in three sections from the beginning of the term to the end. All of this material will provide a reservoir of facts that should be of considerable help to researchers. That is one of the functions which the Committee on Cooperative Research hope to fulfill—namely, to make large amounts of data available for many researchers which may be used by each for the accomplishment of his own purpose. Any investigator who can use our data will be welcome

to the full use of whatever is on file, and will be saved the trouble and expense of duplicating work already done.

This present article has merely described briefly the data which have been collected in the course of the investigation. In the three succeeding articles we shall offer a few findings which may have significance for the practical needs of classroom teaching.

DO WE PERSUADE, ARGUE, OR CONVINCE?*

HAROLD P. ZELKO
The Pennsylvania State College

SEVERAL of us were discussing the make-up and methodology of the basic course in public speaking. The discussion turned to the various kinds of speeches our students would be asked to give in the semester's work. One member of our department said, "My students give the informative speech first, then the speech to convince. I do not believe in this being a speech of persuasion at this point." At this our meeting adjourned and we got no further at this discussion. Yet this statement left much room for thought, for in it is raised the apparent confusion in the pedagogy of rhetoric to-day in the use of the terms persuasion, argumentation, and conviction.

In all fields of speech where we are considering the objective of influencing an audience in any way, it is necessary for us to call the process something. Usually one of these three terms is used, but the fact remains that there is no uniformity in our usage. And worst of all is the fact that we don't all mean the same thing when we call a speech one "to persuade." What shall we call a speech whose end it is to influence an audience? Does it make any difference whether it is to influence belief or conduct or both? Is it a speech to persuade, to convince, or to argue, or does it make any difference?

That we have no unanimity of opinion either as to the meaning of these three terms, or as to their use in the literature, is strikingly apparent from an examination of the literature itself. This I shall deal with more specifically very shortly. The truth is that Stuart Chase's admirable exposé of the way we play around with words inaccurately, as set forth in his *Tyranny of Words*, can be dumped

* Delivered at the Thirtieth Annual Meeting of The Eastern Public Speaking Conference, Syracuse, N.Y., April 14 and 15, 1939.

right into our laps for serious consideration in our own uncertainty as to the use of these three words in the pedagogy of rhetoric.

We can make a few generalizations, and set up the problem more specifically. It is perhaps accurate to say that the term "persuasion" is used most generally to describe rhetoric which has as its end influencing people in any way. (Some might question this generalization.) The term has been used in this broad sense ever since Aristotle defined rhetoric as "the faculty of discerning in every case the available means of persuasion."[1] When so used generally, the term includes discourse which influences belief or conduct or both. "Conviction" is then used to describe discourse the primary end of which is to influence belief and reason. "Argumentation" is the process used in attaining conviction. Both terms come under the term "persuasion" for those who use the latter term as an inclusive one.

Some use the term "argumentation" to describe all discourse which influences an audience. Usually, to these writers, "conviction" is that part of argumentation which deals with influencing reason and belief, "persuasion" that part which deals with influencing the emotions and the will.

To still another group, no term includes the other, but "conviction" and "persuasion" exist side by side as a duality,[2] with the former meaning reasoned or logical discourse, the latter discourse appealing to emotion and the psychological.

The fact is, then, that there is no general agreement as to which term shall mean which type of discourse to all of us. There is a tendency to use the terms as one including the others and vice-versa, as synonyms, and as distinctly different terms.

Let us first see whence a chief source of the difficulty arises. Looking again to Aristotle we are aware, since *The Rhetoric,* of two major types of rhetorical proofs in persuasive[3] discourse, viz., the logical proof and the emotional proof. We know that Aristotle himself said that the basis of rhetorical proof is the logical proof, the basis of which is the enthymeme.[4] He of course recognized the appeal to passions, or what we have called emotional proof. As to which should dominate the rhetorical theory, logical or emotional

[1] R. C. Jebb: *Rhetoric of Aristotle* (Cambridge, Eng. 1909), 5.

[2] E. Z. Rowell develops this duality in "The Conviction-Persuasion Duality," Q. J. S. XX (1934), 469–482.

[3] I shall use the term "Persuasion" as an inclusive term.

[4] See J. H. McBurney, "The Place of the Enthymeme in Rhetorical Theory" in *Speech Monographs,* III (1936), 49–74.

proof, I do not wish to comment on at this time. In a series of articles[5] in the QUARTERLY JOURNAL OF SPEECH a few years ago, Mr. E. Z. Rowell made a most able development of the theories of outstanding rhetoricians through the ages on this point. He also points out the confusion in the use of the terms under discussion in this paper, and tends to point to the growing emphasis on the emotional and psychological appeals in rhetorical theory today.

Now whether a speech is called one in persuasion, argumentation, or conviction seems to depend, at least to a large extent, on whether logical or emotional proof dominates its structure and development, and whether the end is to influence reason and intellect or to secure an action response. But the problem has not been so easily settled, for a look at the literature shows us that the lack of uniformity and confusion still exists. Let us look to some texts in use today to see just how the terms are used.

Many present-day writers classify all speeches in which the end is to influence under the heading "Persuasion." Winans'[6] treatment is outstanding and has been discussed as the James-Winans attention theory of persuasion.[7] In two chapters titled, "Persuasion-Influencing Conduct" and "Persuasion-Influencing Belief," Winans treats in the former the emotional and psychological problems of persuasion, in the latter the logical and reasoned problems. He emphasizes the fact that no hard and fast line can be drawn between the two, and that "persuasion" should be an inclusive term of all discourse which influences either belief or conduct or both.

Winans points to the confusion in the use of the terms "persuasion" and "conviction." Speaking first of persuasion, he says:

> It is convenient to use the term persuasion when we come to treat of influencing human conduct. The word is not without its difficulties, since usage varies . . .[8]

After an extended treatment, several definitions are cited, among them being one from Smith's *Synonyms Discriminated*:

> To persuade has much in common with convince; but conviction is the result of understanding; persuasion the will.[9]

[5] E. Z. Rowell, "Prolegomena to Argumentation," Q.J.S. XVIII, (1932).

[6] J. A. Winans: *Public Speaking* (1917) 185 ff.

[7] An interesting discussion is by W. N. Brigance: "Can We Re-Define the James-Winans Theory of Persuasion?" Q.J.S. XXI (1935), 19–26.

[8] *Op. cit.* 185.

[9] *Op. cit.* 186.

Conviction is thus used by Winans as discourse influencing the understanding through logical proof and reasoned development. It is still a part of persuasion, however. Persuasion may include conviction plus psychological and emotional appeal, or it may be only the latter, but it involves influencing conduct, not reason alone.

Sandford and Yeager[10] have simplified the problem of the ends of speech as being informative, entertaining, and persuasive. Persuasion includes all discourse which influences an audience.

Monroe[11] uses persuasion as an inclusive term and says that there are three kinds of persuasive speeches, calling them speeches to stimulate, to convince, and actuate depending on the problem of persuasion involved and the type of response.

Gislason[12] also uses persuasion as an inclusive term, breaking it down into two major types of persuasive speeches, the argumentative-persuasive and the impressive-persuasive. This dichotomy is based on the degree of belief of the audience in the speaker's purpose and the type of proof necessary to win or arouse audience belief.

In the writers so far mentioned we see a general agreement in the usage of the term "persuasion" to describe all discourse which influences an audience. The writers do, however, take different approaches to the theory of persuasion and to the breaking down of the term.

It is of interest to observe now the point of view of many writers who use "argumentation" as the inclusive term, and include "persuasion" in it. Typical of this point of view are two forerunners in the field of argumentation, Baker[13] and Foster[14] who tend to break down argumentation into conviction, dealing with logic, belief, and the intellect, and persuasion, dealing with emotion, the psychological and action.

O'Neill and McBurney[15] give every indication that they would use "argumentation" as the inclusive term. The title of their book, plus the following statement bears this out:

> Argument is the art of influencing the belief and action of others through the medium of reasoned discourse.[16]

[10] W. P. Sandford and W. H. Yeager: *Principles of Effective Speaking* (1934).

[11] A. H. Monroe: *Principles and Types of Speech* (1935) 14 ff.

[12] H. Gislason: *The Art of Effective Speaking* (1934) 191 ff.

[13] G. P. Baker: *Principles of Argumentation* (1895).

[14] W. T. Foster: *Argumentation and Debating* (1908).

[15] J. O'Neill and J. H. McBurney: *Working Principles of Argument* (1932).

[16] *Op. cit.* 2.

The first twelve words of this statement define exactly what Winans and others would call persuasion. When these writers, however, say "through the medium of reasoned discourse" they seem to eliminate the emotional and psychological factors of persuasion altogether. Yet this is of course not true of their text. It is interesting to note that at page 7 in their text, and in their chapter on Delivery, they speak of the person doing the arguing as the "persuader." Why not be consistent and call him the "arguer?"

In their new text on discussion, McBurney and Hance,[17] though they do not treat argumentation and persuasion as specific topics, tend to use the term "persuasion" to describe discourse which influences belief or action:

> The mass meeting, the political rally, large group gatherings of all kinds where the spirit is high, where action is demanded, or where the group is not ready or prepared to deliberate, do not lend themselves to discussion. Here is where persuasion finds its full play and social usefulness.[18]

Graves,[19] in his new book on argument, also uses the term as an inclusive one. He breaks it up into "Deliberate Argument" and "Persuasive Argument," recognizing the former as comprising logical proof and reasoned discourse, the latter as including emotional proof and psychological factors. The former usually precedes the latter, and they are of course closely related.

A definite tendency to consider persuasion and argument as separate topics and to draw a rather strong line between them is noted in Sarett & Foster's[20] book. There are two chapters titled: "The Body-Argumentation" and "The Body-Persuasion." At page 435 they say:

> The principles involved in developing the Body are 1) principles of argumentation, chiefly logical; 2) principles of persuasion, chiefly psychological . . . most speeches are argumentative or persuasive or both.

Argumentation then, to these writers, is logical discourse, persuasion is used in the narrow sense as psychological or emotional discourse. Neither term includes the other.

Baird's[21] very excellent treatment, in the early part, is both commendable and confusing and seems to embody much of the confusion

[17] J. H. McBurney and K. G. Hance: *Principles and Methods of Discussion* (1939).

[18] *Op. cit*, 33.

[19] H. F. Graves: *Argument* (1938), 5 ff.

[20] L. Sarett and W. T. Foster: *Basic Principles of Speech* (1936), 435 ff.

[21] A. C. Baird: *Public Discussion and Debate* (1937).

thus far discussed. It is difficult to know, as to the use of the terms "persuasion" and "argumentation," whether one includes the other, whether they are synonyms, or whether they have separate meanings. An examination of the first chapter, "Influencing Belief and Conduct" shows us the problem. The first heading in this chapter is "Influencing Belief and Conduct Through Persuasion." This heading, and the treatment under it, would lead one to believe that this writer uses the term "persuasion" as inclusive of all discourse which influences belief and conduct.

Argument is then described as being a part of persuasion as follows:

> When persuasion more directly attempts to control intellectual behavior, we commonly label the process argument. Argument is the rhetorical process of influencing the belief and conduct of a hearer or reader by supplying him with reasons and motives for action.[22]

Examining this statement more closely, we find in the first sentence that argument is a type of persuasion in which intellectual behavior is influenced, or in other words where the basic proof is logical. We can conclude here, then, that Baird means to define argument as (1) a type of persuasion; and (2) describing discourse in which logical proof dominates. But in the next sentence he says it accomplishes its end "by supplying him with reasons and *motives* for action." The term motives implies appeal to the psychological. Substantiating this as inherent in argument, Baird says further:

> Argument secures its end by addressing both the reason and the emotions . . . Argument, in addition to satisfying the understanding as to the truth of a proposition, must also reckon with human prejudices, impulses, motives, and emotions.[23]

We must then enlarge the term argument to include discourse which influences belief and conduct and which employs both logical *and* emotional proof. What then comes of the term persuasion? At the outset it would seem that the author intended it to be the broader of the two terms. Now they seem synonymous.

But Baird heads a later section "Types of Argumentation"[24] and under this heading is found "A. Persuasion." Under this the author comments as follows:

[22] *Op. cit.* 3.
[23] *Op. cit.* 6, 7.
[24] *Op. cit.* 8

> Persuasion, the general attempt to influence human behavior, may accomplish the result by touching off tendencies to immediate response without the delays of reflective thinking. When you persuade, your suggestions may be direct appeals that are uncritically accepted . . . Argument, by contrast, stresses proposition and inference. Persuasion, when it obviously proceeds from proposition to conclusion, becomes argumentation . . .[25]

Looking further at this latter development we would surmise first that putting "persuasion" under "Types of Argumentation" would lead one to believe it is just that. But the author at the outset of the chapter says that persuasion is the term applied to all discourse which influences belief and conduct. In this last quote he seems to describe it as psychological or emotional in the first sentence; then he describes argument again by saying that it *stresses* logic. Then, in the last sentence, he says that this process is persuasion which "becomes argumentation."

To this author, then, which term is the inclusive term, if either? Does argument mean logic-dominated discourse; persuasion psychology-dominated discourse? Or does either term label all discourse influencing belief and conduct? Is there any real difference between the terms?

We might note in passing that the general distinction between argument and persuasion is carried out in some speech departments which offer separate courses in the two fields. As set up in one department[26] the course in "Argumentation" deals with reasoning and logic; the course in "Persuasion" with psychological and emotional proofs.

In attempting to summarize and draw some conclusions we might again make the generalization that the term "persuasion" is probably found most often among present-day rhetoricians as the inclusive term applied to *all* discourse influencing people; that the terms "argumentation" and "conviction" mean discourse influencing only belief and reason. But from this generalization we have the various qualifying theories, a few of which I have attempted to point out. As seen, we do find "persuasion" as meaning an inclusive term, as meaning the influencing of action and conduct, and as meaning emotional proof-dominated discourse. We find "argumentation" also used by some as an inclusive term, as meaning influencing reason only, and as meaning logical proof-dominated discourse. The term "conviction"

[25] *Ibid.*

[26] Ohio State University, *College of Arts and Sciences Catalogue* (Columbus, O.) (1938–39) 157.

is generally applied to discourse in which logic dominates and belief and reason are influenced. There is more unanimity in the use of this term.

Suffice it to say, then, that we teachers do not seem to have a concert of opinion in our use of these terms. But whatever variance exists is probably not dangerous for all of us do understand the ramifications of the different terms. I am not arguing for a straight-jacketed, rigid terminology though it might be well for us to consider a more general agreement as to usage.

The fact is that we are dealing with a fairly flexible subject and perhaps such individualistic thinking is the best stimulus for keeping us alive to problems as these. It might be well, above all, to be tolerant of the other fellow's point of view. We might also remember that we have not stated anything crystal clear to our fellow pedants when we say that our students are going to give a speech "to persuade," or "to argue," or "to convince."

THE RESERVE PLAN FOR INTERCOLLEGIATE DISCUSSION

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AT Western Reserve University we are faced with the usual debate problem—audiences, although the problem does have an unusual twist. Our problem is not where to find an audience for intercollegiate or forum discussions, for hundreds of Cleveland organizations are so thoroughly sold on Professor Woodward's student speakers that they annually request the Speech Department to supply program material—debates, discussions and addresses. And the department is able to supply programs to some two hundred of them each year. Rather, the problem is to keep finding new and interesting varieties of discussion, so that this support can be retained. One answer which we have recently found may prove of equal value to the debate director whose problem is that of *finding* an audience. For the new Reserve Plan has done more than satisfy; it has created a new demand.

In the realm of debate, for some time we had been seeking some form that would dramatize the argument, but each scheme presented problems for which there seemed to be no good solution. Our de-

baters were not actors, and had no desire to be. They wanted, and deserved, the training that the "give and take" of debate has to offer. So a projected "March of Time" type of debate was considered and dropped, for there is no training in extempore thinking involved in reading a manuscript. Such a rehearsed performance would not serve for intercollegiate discussion in any case. Other ideas presented handicaps and suffered the same fate. While we continued with the cross-examination debate, which most closely met our objectives, the search was still definitely on.

One day two seniors, pre-law men, brought the idea that grew into the Reserve Plan. Why not, they asked, present a court trial? Here is an unrehearsed, dramatic, *practical* method of presenting divergent points of view on current problems. Fully half of the men on the debate squad are either pre-law students or are flirting with the idea of a legal career. Here is an opportunity to give them trial experience, and an opportunity to present current questions with something of the longed-for dramatic manner.

Would the Plan fit typical debate propositions? Even a first glance showed that it would in many cases, at least. Note the wording of the current high school question—Resolved. That the United States should form an alliance with Great Britain. For a court trial on this subject it is only necessary that a decree of specific performance be sought, compelling the government of the United States to negotiate an alliance with Great Britain. Or, a writ of mandamus might be sought to compel the national administration to negotiate an alliance with Great Britain. The question that held the most interest for us at the time the idea came up was in regard to the protection of American interests abroad during the progress of foreign wars. Accordingly we began to plan for a trial in which an injunction would be sought restraining the United States from protecting, by force of arms, the lives and properties of her nationals abroad, in the event of foreign war.

Familiarizing ourselves with legal procedure we determined to take definite liberties with it, while holding strictly to the essential form. The fact that the government of the United States is not subject to restraint by injunction we ignored. Since we saw audience-contact value in the use of a jury, we provided for a jury trial. The life and breath of a trial is the examination of witnesses, but at the same time audiences are not tremendously impressed with what Joe Doakes, sophomore, thinks of the world's problems. Why not, then, have Joe familiarize himself thoroughly with the opinions of

Secretary of State Hull on this protection problem? Then we can call Joe (alias Secretary Hull) to the witness stand, not allow the court to rule out expressions of opinion, and confine Joe to historical fact or to the written word of the Secretary.

Thus did the Plan begin to take form. Three students were obviously due to carry major roles—one as judge of the court, another as Attorney General of the United States, a third as the attorney seeking the injunction. In limiting the procedure, it was decided that each attorney might call only three witnesses to build his case. Each was to represent some prominent authority. Each was to be confined in testimony to historical fact or to the written word of the authority represented. A bailiff was needed to open court, swear in witnesses and, incidentally, to keep time lest enthusiastic debater-lawyers emulate their graduate brethren and attempt to drag the trial out over a period of weeks.

It was determined to give the Plan its first trial in a forum (intra-squad) engagement that had been accepted at a neighboring women's college. Perhaps the best way to explain the whole plan in operation is to describe the progress of that discussion. The question was the protection question given above, and the trial opened with the call to order by the bailiff. In opening the trial the judge, in a three-minute speech, gave the background of the question—the history, immediate cause for discussion, definition of the terms—in general, prepared the audience for the discussion to follow. He was followed by the attorney for the plaintiff, who told the judge and the jury, and the audience, in brief form the case which he expected to establish through the examination of his witnesses. The attorney for the United States had a similar period of three minutes in which to make the same partition of his case. Thus at the very beginning the audience was given a sketch of the picture to be painted—they "felt in" on the examination and cross-examination of witnesses, for they could mentally tie each one's testimony to the clear plan of the case.

Following these partitions, the witnesses for the plaintiff were called. The first witness was the President of the United States. Under examination he testified that the past policy of the United States had been protection. Questioned in regard to his own public utterances he repeated them, and thus indicated that the present policy was the same. The direct examination was limited to four minutes, and at its close the attorney for the United States was given an opportunity for three questions in cross-examination.

The same procedure was followed with plaintiff's witness number

two and number three. Then the witnesses for the defense were called, sworn, and examined according to the same plan. At the conclusion of testimony the attorney for the United States summarized his case, and addressed a final plea to the jury for rejection of the injunction. He was followed by the attorney for the plaintiff whose plea was for the granting of the injunction which would force the United States to cease to protect lives and property abroad. These speeches were also limited to three minutes each. At their conclusion the judge instructed the jury to decide the case strictly on the evidence presented, to disregard the oratory of the final pleas, and to return an immediate verdict. With their verdict the formal discussion closed and the meeting was thrown open to general discussion from the floor.[1]

The enthusiastic response from the audience assured us that the Plan held interest. You may well ask, however, about the debaters? Did they get their money's worth in training? Well, picture for yourself such a trial and you can readily see the contribution made by and to each participant. The bailiff gets very little, that must be admitted. But he does participate, and that may be more than he would have had opportunity to do in the standard two-man cross-examination debate. The attorneys are certainly getting training that is more valuable to them than standard debating. The judge? Well, during a trial the judge is the law, you know. So when our judge thought a witness evasive he took a hand in the examination from the bench—a perfectly legal procedure. In addition, he was forced to phrase extremely "loaded" remarks to audience and jury so that the clash of opinion might be sharp and distinct at the close of the trial. Who can say that there may not be more value in the attempt to analyze *objectively* so as to reach the real clash of opinion in a discussion than in the all too frequent attempt to analyze cleverly for one's own advantage in a final rebuttal speech?

But the witnesses—do they get much benefit from the experience? This may seem to some to be a serious question. Granted that the boy who appeared as Roosevelt in our trial had narrowed his research tremendously; but he *knew* the Roosevelt point of view by the time he took the stand. Not only did he know this but he also faced the job of seeing, in the face of the double attack of examination and cross-examination, that this point of view was clearly and fairly seen

[1] A complete stenographic transcript of a later trial has been published by The H. W. Wilson Company in the *University Debaters' Annual* (1937–1938), pp. 327–388.

by the jury and the audience. That meant keen alertness and straight thinking and speaking under that fire of questions. Most of the witnesses added individual touches to their testimony as well. Some attempted, and some successfully, to act a role—to portray the men whom they represented, as well as quote their ideas. And in these portrayals—good or bad—the audience was stirred to an alertness that made the ideas carry all the more weight and interest. Real humor, unrehearsed and growing out of the give and take of the examinations, was present. Altogether it was an audience and group of debaters that were quick to continue the discussion of the question when the trial was officially over.

Some weeks later the first intercollegiate trial was held on the same question, students from Oberlin College upholding the government's case as Attorney General and as witnesses. The procedure was the same—the judge was furnished by Western Reserve, as were three witnesses and the attorney for the plaintiff. The other participants were from Oberlin. The only correspondence necessary was a listing of the witnesses to be called by each attorney, so that the two schools would not call students to the stand to represent the same authority. Again, there was the same enthusiastic response from the audience as in our previous trials. As a matter of fact, a circumstance occurred that was, to me at least, without precedent. One of the attorneys, in summation, was interrupted by spontaneous applause that forced the judge to threaten to "clear the court room!"

To those of you, then, who are seeking a method of discussion that will give both audiences and debaters full value for their time, we offer the Reserve Plan. Cleveland audiences, of widely divergent ages and backgrounds, say it is such a method.

PSYCHOLOGICAL ASPECTS OF FORUM LEADERSHIP

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CIVIC education through the use of public forums is continuing to spread throughout the country, gaining new territory geographically as well as through the inclusion of new groups which are turning toward it as a need of the hour. This winter (1938–39) we have ten forum demonstration centers in various parts of the country on a combined federal-local financial basis which are now entering

the third year of their useful existence. Some of them are starting in new regions, such as South Dakota, while others—for instance, Seattle—are by now well established and smooth-running oldtimers. In our educational institutions, many high school and college forums are already in existence while new books on *Group Discussion* and *Forum Leadership* which are in advanced stages of preparation fit in with a new and strong trend in speech work.

Psychological aspects of forum leadership require much attention both in study and in practice.[1] Not only must the crowd's attention be held during the speech. There is the additional task of guiding it toward group learning and group thinking, both during the lecture *and* the discussion period which must be two phases of one educational process, rather than separate and different undertakings. In the following pages some observations have, therefore, been set down which are the result both of extended experience in forum leadership and of the study of the principles of *Gestalt* Psychology[2] which were found especially helpful for forum work.

Group Learning and Thinking during the Forum Lecture and Discussion

The lecture is still the central feature of the forum meeting. It forms the main attraction to the public which comes to the meeting to receive a systematic and interesting introduction to a topic of public interest, anxious to find out about new facts and relationships. In a very direct sense, therefore, the relationship between the lecturer-discussion leader and the audience is one of teacher and learner, a fact which determines the forum leader's psychological approach to his group.

I. Guarding against Meaningless Material

As, for instance, meaningless material "requires the longest time to learn, and at best is learned very poorly"[3] it should be kept out of the forum lecture entirely both as a waste of time and an undesirable drain upon the mental energy of the forum group. This the forum

[1] For a study of other aspects of forum leadership see John Brown Mason: "Personality and the Forum Leader," in this Journal, XXIV, No. 1, February, 1938, pp. 39–44, and "The New Forum Leader," *Adult Education Bulletin*, June, 1937.

[2] Quotations throughout this article are taken from Raymond H. Wheeler and F. Theodore Perkins' *Principles of Mental Development* (New York, 1932).

[3] *Ibid.*, pp. 296, 312.

leader can learn to accomplish as the result of his experience as he repeats his lectures before various groups and watches audience reaction closely each time. He may be helped in this process of elimination by some helpful, critical friend. As an outsider—one might say—who possesses intelligence but is not engrossed in the technicalities of the subject he usually has a better perspective than the speaker and can judge more objectively whether certain matters mentioned in the lecture help to clarify audience thought, or merely add to the confusion. Highly technical terms, for instance, or a multiplicity of strictly professional expressions have the same effect upon the non-professional adult learner as nonsense syllables or meaningless rows of figures have for children. But it takes time to learn this lesson, and some professor-lecturers never do.

But the lecturer may not be the only culprit during a forum meeting. In the discussion, some members of the audience may contribute "meaningless material" in the form of stereotyped formulas that some people are wont to apply automatically, no matter what the problem under discussion. These petrified thought patterns are carried around somewhere in the back of the head (presumably) and are produced in public upon the slightest provocation and without any apparent mental effort. The forum leader has to keep the amount of such "contributions" down to a minimum, for the sake of the group learning process which otherwise would be disturbed, if not paralyzed. If he cannot prevent them altogether, he should be able to add a cool observation of his own, a statement of fact, or just a question mark to get some good out of an otherwise disturbing audience contribution, and to neutralize its bad effects.

Forum leaders who return repeatedly to their forum communities soon become acquainted with the mental habits of certain members of their group and therefore find it easier in the course of time to guide their thoughts and expressions into more cooperative channels —for the good of the group discussion. This fact constitutes one of the major advantages of having a series of forums conducted by the same leader in a given community.

II. Making the Problem Meaningful

In supplementing the first and negative rule that meaningless material should be avoided, care should be taken by the forum leader to make a problem "as meaningful as possible to the learner."[4] This

[4] *Ibid.*, pp. 296, 313 (No. 9).

psychological rule necessitates that the topic under discussion should be stated in terms of audience experience, taking into account not only the varying educational backgrounds of people but also their regional, economic, and other relationships. When speaking of American foreign trade, for instance, residents of the state of Washington think of it in terms of apples and canned salmon, while people in Southern California have in mind oil, oranges, and Hollywood films. The cash-and-carry policy of American neutrality legislation has more meaning to a Seattle group when it is tied up definitely with the port of that city, or to residents of Los Angeles when linked with San Pedro. In both communities most people are not interested particularly in New York or New Orleans, even if those ports should actually be more important for the United States as a whole.

Valuable contributions toward making a problem meaningful to the audience can often be drawn from members of the forum group whose life experiences have direct bearing upon the problem under discussion. They may be sailors or businessmen, orange growers or fishermen whose work and livelihood is closely tied up with our foreign trade and whose brief, personal accounts will make the discussion more vital for the average citizen. This is especially true as they are the neighbors of the average person who is very much interested in what affects the people *close* to him, people who mean more to him than the wheat farmer in the Dakotas or the Southern sharecropper who, statistically speaking, may be even more affected by the vicissitudes of foreign trade.

At other times, the forum leader can and should supply these human touches himself to lighten the lecture and the better drive a point home. If a problem relating, for instance, to international tension can be put in terms of the *personal experience* of the lecturer it is at once better understood by the audience. Five minutes spent on describing your trip across the Polish Corridor can serve as an excellent introduction to the problem of German-Polish relations, touching, as it does, on matters involving international politics, economics, nationalism, military and naval affairs, and so on. This fact probably explains why audiences have such a craving for lecturers who "have been there." It may well be that a certain speaker was but another untrained onlooker who was absolutely ignorant of the deeper meaning of something he happened to witness, or, if he was highly trained could see at the moment only the outward appearance of an international spectacle that only time would help to understand properly.

The average audience will understand better and remember longer

the speaker's personal distress when he was unable to buy first-class sausage in Germany because of the existing food shortage than it will statistics of imports, foreign currency, and world prices in relation to German food supplies, no matter how well chosen the data may be. All of these, of course, would be much more meaningful to the special student of international affairs than one's personal experiences, no matter how unfortunate. But the special student does not constitute the average forum audience.

III. Importance of Form

As meaningful material without much form "is learned less rapidly than material which has some form,"[5] the forum leader should spend much time and thought on preparing outlines of his talks. Experience shows that if the lecturer omits something in his talk that he put down in his outline, and it is of interest to people, someone is bound to pop up and say: "How about the 'Jewish question' in Nazi Germany which you did not mention in your talk!" Personally, the writer now often omits on purpose that or some other item of provocative content to give someone an easy chance to ask the first question and so start the discussion.

A forum outline should follow a *plan,* or logical form. Such a logical attack may well be indicated in advance in the very name of the topic, such as "The Spanish Revolution—Background and International Complications," or "The Rise of Hitler and National Socialism." It is absent, unfortunately, in such topics as "Education under the Nazis." It is barely and perhaps insufficiently indicated, with the help of a question mark, in "Nazism versus Christianity?"

The speaker himself will find it easier to give a better lecture, both in regard to delivery without recourse to notes and to consistency of contents, if his talk is built up logically. The audience will certainly find it easier to follow his thoughts. Also, the discussion will be more free, full, and orderly than if the talk had been rambling. An unorganized lecture leaves the audience confused, and the forum leader will be greatly handicapped when it comes to making the discussion useful for the group learning process.

This implies, of course, that the forum leader consistently follows his own outline as "failure of form to emerge, when expected, is detrimental to the learning process."[6] This means that "form should

[5] *Ibid.*

[6] *Ibid.*, p. 296.

be as explicit as possible and deliberately explained to the learner in the beginning."[7] In an adult group, this can easily be done by putting a mimeographed outline into the hands of everyone present five minutes before the forum leader presents the topic, instead of distributing the outline afterwards, as has actually been done in some places. In certain groups it is even worthwhile to distribute outlines a week in advance, especially when the forum talks all center around a big topic covering a period of weeks.

Both in the outline and in the lecture "generalities, comprehensible to the learner, should be presented first. Particulars will then be learned without effort and without memorizing, under the law of derived properties."[8] This statement holds true even of strictly scientific papers which start out by telling what they propose to establish. Text books profit by observance of the same rule. But the quoted statement is most important to a forum leader dealing with his group. He has to start out with a set of general statements on the evening's topic which all the audience understands at once so that a broad level of understanding is established. No part of the group should feel left out because the speaker assumes too much background and, therefore, talks over their heads. Those people to whom these general statements present nothing new will accept them without feeling of boredom if they are presented in a matter-of-course, introductory fashion rather than being handed out as startling-sounding pronouncements. Once a wide, common level of understanding is established, the forum leader can proceed to build up. He endeavors to reach some of his audience with some particulars, and others with something else which is of special interest to them. On the basis of his experience the writer would add to the rule as stated that in lectures in general and in forum leadership in particular, including the discussion period, recourse *must* be had *again* and *again* to general statements in order to make sure that the topic of the evening does not run away from the majority of the audience. Care must be taken that all people present not only begin with but also maintain a common level of understanding and that they remain aware of the general direction and plan of the lecture. The lecturer who is a specialist must also guard carefully against the natural temptation to go too deeply into some intriguing aspect of the general problem and thereby lose sight of the whole. Succumbing to such a tempta-

[7] *Ibid.*
[8] *Ibid.*

tion is particularly dangerous on a forum. The forum leader may and often should enlarge on parts of his own discourse, especially during the discussion period. However, it is usually better psychologically if he can get his audience to make contributions and if he sees it as his own task to show how they are linked to the general topic as he presented it.

IV. Learning through the "Whole Method"

For the learning process, "the whole method is superior to the so-called 'part method,' which divides the learning material into a number of parts." By its use the learner obtains in the beginning a general conception of the entire material by reading it through while *"the details of the material will eventually emerge, learned in a properly interrelated fashion."*[9]

Applied to the forum leader's job, this rule reenforces the above statement that the general-outline presentation of a topic is the most desirable method. Facts left by themselves are interesting and valuable to a specialist who at once sees them in the light of his extensive knowledge and mastery of the subject and who can easily correlate them to a whole, with which he is familiar as the result of long study. The average member of a lay audience, however, cannot be expected to do this because he does not have the benefit of a comparative background. If he is subjected to the part method, he loses the thread of the story; it is not now comprehensive plot which he sees unfold but a series of unrelated items which he may or may not apprehend as a unit when he puts the parts of the story together. To him, attempting to learn one separate and unrelated statement of facts after another is like memorizing a poem by mastering stanza after stanza—each one separately. When he would seem to be at the end of his task he still finds himself confronted by the additional job of "uniting them into one poem, a procedure which is unnecessarily wasteful because he is now repeating passages that he has already learned in separate units."[10] And "to make matters worse, the learner may leave out, entirely, certain sections of the material or confuse the order of the material, for he has missed the continuity of the passage in its completeness of related detail."[11]

It appears to the writer that it is dangerous—as well as wasteful of time and energy—to learn facts by the "part method." For facts

[9] *Ibid.*, p. 280. Italics by Wheeler and Perkins.
[10] *Ibid.*
[11] *Ibid.*, p. 281.

which may be correct by themselves (or if seen in the right relationship to a whole) are easily misused in the hands of economic or political quacks, an obvious truth which is back of the claim that there are three kinds of lies of which Statistics is "the damnedest."

The whole method is further "superior to the part in that it permits the proper emphasis on all parts of the material,"[12] giving them the relative weight that they should have. In a discussion of topics dealing with National Socialist Germany, for instance, the common tendency on the part of members of the audience is to stress features of the situation which possess sensational aspects, such as the persecution of the Jews or the danger that Nazi policies might lead to war. These aspects undoubtedly exist and should not be understated. But they should not be treated as if they were the whole story, as if there were nothing else to know, to discuss, to understand. A fair and balanced account of the present German situation would relegate these two important points to their proper places in the discussion and would thereby contribute to their understanding, as *parts* of a general situation, rather than as the whole problem.

Another warning needs to be added. Many political, economic, and social problems lend themselves to the painting of gruesome pictures by a lecturer. That practice makes it easier for a speaker to be "successful" from the applause-collecting point of view. But it does not constitute fine forum leadership, as it is not conducive to learning and thinking on the part of the group. Sensationalism in lectures is like a drug—as the first dose wears off, more and more is needed to bring about effects while the finer sensitivities of both the lecturer and the audience are dulled. It is a hard and difficult, but also a most important and challenging task for the forum leader not to submit to this temptation of "making a deep impression" by overpainting situations and thereby achieving sensational effects which, after all, are at best only part of the story, seen out of perspective, rather than the whole of it. If on the other hand a speaker conscientiously refrains from cheap superlatives and gross colors he will soon be repaid for the loss of "easy success" by the greater and more lasting confidence which the forum group reposes in a leader of this type.

The forum leader also has to watch his discussion group most carefully to help it avoid the same fault. Its members are probably used to learning by the part method and they may be anxious to sell

[12] *Ibid.*

to the public the wares they have faultily acquired. They will, therefore, be tempted to spend disproportionate amounts of time on "parts of the material which, as far as the thread of the story goes, are relatively unimportant"[13] but which loom big in their own eyes. If allowed to proceed entirely at their own discretion, they are likely to waste valuable time while the topic of the evening recedes into the background. In such cases, the forum leader has to act resolutely and bring the discussion back to the whole, or to a part closely and vitally related to the whole and connected with it in a way which is or becomes obvious to the forum group.

V. Use of the "Mediating Method"

The "mediating method which is the whole method in principle, but permits proper emphasis of time upon the difficult passages,"[14] should be used extensively in forum leadership. The forum leader, the same as the classroom teacher, should divide his material into parts "on the basis of relative difficulty" or at "logical breaking points," allowing the forum group to pause for a moment at the end of each division, and to think "about what they have learned so far." [15] The forum leader will, therefore, briefly halt his presentation from time to time, allowing his statements to "soak in" before he leads the audience toward the whole goal of the forum evening.

The "length of the material, or size of the task, is an important factor in the control of the learning process."[16] One forum leader once chose for an evening's topic "Dictators from the Pharaohs to Mussolini" which may be a fine and suitable topic before a group of advanced students in history to whom fleeting references to dates and names have a significance as they fit in easily with the historical wholes, previously mastered. To the average forum audience such a topic can hardly offer more than clever entertaining. It must be claimed in such a case that "the learner is given no opportunity to mature with respect to the problem and therefore can perceive very little more of the material as the readings [substitute: lecture] are continued."[17] Such a topic should be properly subdivided and presented as a series of related talks so that the learner may have a chance to think and mature during the intervals.

[13] *Ibid.*
[14] *Ibid.*, p. 284.
[15] *Ibid.*, p. 285.
[16] *Ibid.*, p. 287.
[17] *Ibid.*

There are certain definite advantages in "big" topics if sufficient time is allowed for them and if the ground covered is not too extensive. To be sure, the longer material is more difficult to learn as it "necessitates a noting of more relationships than the shorter material."[18] Of necessity, there is also greater intricacy in the pattern, and it is often more abstract. It, therefore, calls for "more efficient methods [of learning], such as the whole method, in order to perceive the relations at all."[19] At the same time "it follows that the more lengthy material, learned under these conditions, will be retained better than the shorter lists, (1) because of the better methods employed in the learning, (2) because *pattern of relations* is emphasized, rather than individual, isolated items, and (3) because there is apprehended a larger whole in which the parts are learned."[20] More efficient methods result in an increased grasp of material presented in logical form.

This psychological reasoning constitutes another argument for the contention, growing out of experience, that civic subjects should preferably be offered in a series of two, three or more connected topics rather than as isolated units. Each part should be clearly related to the whole and should add to the understanding of a central problem, while time is allowed between the several divisions of the problem for the maturing of the audience mind.

Of course, it must be repeated here that the longer the material, "the more necessary *logical form,* or *meaning,* becomes for adequate mastery"[21]—another challenge to the forum leader when he plans his talks and prepares his outlines—as "material which has the maximum logical form or pattern is learned most rapidly and efficiently."[22]

The forum leader of yesterday held his audience spellbound by oratory and brilliant repartee. The need of today's forum, however, is the development of the learning and thinking process of a group. This fact forces the forum leader into a new psychological approach to his audiences which come with a desire to know the facts, weigh the evidence, and discuss possible conclusions. The job of the new forum leader is more exacting than that of his predecessor but also, we believe, more of a contribution to intelligent citizenship.

[18] *Ibid.,* p. 288.
[19] *Ibid.,* p. 289.
[20] *Ibid.*
[21] *Ibid.,* p. 312.
[22] *Ibid.,* p. 313.

SOME NOTES ON BURKE'S SPEECHES AND WRITINGS

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IN his *Autobiography* the historian, Edward Gibbon, wrote: "I take this opportunity of certifying the correctness of Mr. Burke's printed speeches, which I have heard and read."[1] Coming from so competent an observer as Gibbon, one who had sat in the House of Commons from 1774 on, untroubled by the necessity of making speeches himself, this testimony deserves much credit. It must stand as probably as true a general statement as we are likely to find of the relation between the words actually spoken by Burke and the texts of his published speeches.

It is impossible now, and indeed from the outset it has been impossible, to make anything approaching an extensive comparison between Burke's speeches as delivered and as printed, because no trustworthy report of the speeches as delivered exists or is known ever to have existed. The records in such compilations as the *Parliamentary History* and the *Cavendish Debates* contain fragmentary gleanings from periodicals, notes by persons present, or second-hand summaries. Except in the single instance of the Trial of Warren Hastings, no close approximation to parliamentary reporting as we know it today existed in Burke's day. For this latter spectacular occasion short-hand records were taken of the speeches as they were spoken, and the speeches thus recorded were published towards the middle of the nineteenth century. Burke's speeches in the Trial, however, had long since been published, corrected or rewritten by himself from either the official or some other short-hand notes.

Burke's procedure, as might be expected, was much the same on other occasions when he published his speeches himself, as it was in the Hastings Trial, except that he was sometimes driven to rather strange expedients to get his text together. Charles Butler, the Roman Catholic jurist and scholar, who knew Burke in the 1780's and 1790's, described him as "one who never sent a manuscript to the press, which he had not so often altered, that every page was almost a blot, and who never received from the press a first proof which he

[1] *The Autobiographies of Edward Gibbon*, ed. John Murry, 2nd ed., London, 1897, p. 320 n.

did not equally alter";[2] and there is ample support for this assertion in Burke's published correspondence. It is not with the intention of examining all the evidence or of settling the question one way or another that the present brief study is undertaken, but only to bring before students of Burke and of oratory new, or at least previously unused, facts bearing on the subject, some of which come from the newly-discovered Boswell Journals.

There is no evidence yet available that Burke customarily, if ever, spoke from manuscript, or that, even for his great speeches, he wrote out ahead of time more than rather extensive notes. Such evidence as there is points definitely in the opposite direction.

First as to the two great American speeches: the *Speech on American Taxation* and the *Speech on Conciliation with the Colonies.* The first, though delivered on April 19, 1774, was, for various reasons, not published until the first of the following year. In May, 1773, Boswell wrote in his Journal: "Dempster described Cavendish taking down while Burke foamed like Niagara. 'Ay,' said I, 'Cavendish bottling up.' "[3] Cavendish was Sir Henry Cavendish, who took copious notes of the debates in short-hand when he was present, a small portion of which was published in two volumes in 1841–1842 as *Debates of the House of Commons.* On January 27, 1775, shortly after the *Speech on American Taxation* had come out, Boswell wrote to Dr. Johnson: "Is Burke's speech on American taxation published by himself? is it authentick?"[4] The following year he got the answer direct from Burke. Quoting from Boswell's Journal of a call on Burke, May 5, 1776: "He published both his speeches on America. The first he could not have recalled without Cavendish's notes, as it was so long after [eight or nine months]. Neither was composed beforehand, but they were put in order afterwards."[5] It is not unreasonable to suppose that Cavendish supplied Burke on other occasions.

Some years later when no Cavendish happened to have been present, Burke was driven to a somewhat more ingenious device. Among Burke's friends was Hugh Boyd, an Irishman, and like himself one of those suspected of having a hand in the *Junius Letters.* Boyd was

[2] *Reminiscences,* 2 vols., London, 1822, II, 117-118.

[3] *Private Papers of James Boswell . . .*, prepared for the press by Geoffrey Scott and Frederick A. Pottle, 19 vols., 1928–1937, VI 132.

[4] *The Letters of James Boswell,* ed. Chauncey B. Tinker, 2 vols., Oxford, 1924, I 209.

[5] *Boswell Papers,* XI 268.

blessed with a phenomenal memory which, for example, enabled him to multiply nine figures by eight in his head. One morning when another of Burke's friends, Arthur Young, the agriculturalist, was at breakfast with Boyd, Burke's son Richard came in. His father knew, he said, that Boyd had been in the House the night before, and he requested that Boyd recall and dictate to Richard the speech which Burke had made. The speech was wanted for publication, and Burke had departed so far from his notes, especially toward the end, "in a very fine strain of eloquence," as Young wrote, that it could not be published correctly without Boyd's help. Boyd and Young did their best, and furnished Burke "much to his satisfaction."[6] Though there is nothing in Young's account to suggest the date exactly, it is my guess that the speech was the one on the *Nabob of Arcot's Debts,* February 28, 1785.

One more point remains, relating to one of Burke's most carefully premeditated and prepared speeches, that of February 16, 1788, the second day of the Hastings Trial. Concerning the famous expression "geographical morality" which Burke used repeatedly to describe Hastings' basis for distinguishing between what was right in England and what was right in India, Fanny Burney wrote: "He assured me it was an idea that occurred to him on the moment he uttered it, wholly without study."[7]

Though nothing conclusive is proved about Burke's specific methods of preparing a speech or preparing manuscripts of speeches for the press by the foregoing isolated items, they indicate, in the absence of data to the contrary, what was in all probability his customary practice.

I shall conclude these scattered notes with an unrelated item from the new Boswell material which seems finally to settle the question of the authorship of the *European Settlements in America,* published by Robert Dodsley in 1757, for which Dodsley paid Burke fifty guineas.[8] Though the book has been included in collections of Burke's *Works* at least since 1846, his responsibility for it has been questioned almost from the beginning. We now, however, have first-hand evidence in Boswell's Journal for May 5, 1776: "He did not write

[6] *The Autobiography of Arthur Young* . . ., ed. M. Betham-Edwards, London, 1898, p. 93.

[7] See *European Magazine,* February, 1788, p. 127; Burke's *Works,* Boston, 1894, IX 447–448, 476; Mme. D'Arblay's *Diary and Letters,* ed. Austin Dobson, 1906, III 467.

[8] Ralph Straus, *Robert Dodsley* . . ., 1910, p. 256.

'European settlers in America.' He knows who did, but is upon honour to conceal it. 'I revised it,' he said, 'and do not say there is nothing in it of mine.'" Boswell repeated his information to his friend William J. Temple in letters of May 3, 1779, and November 28, 1789, adding in the second letter: "Malone tells me that it was written by Will. Burke, the cousin of Edmund, when they were in Wales, but it is every where evident that Burke himself has contributed a great deal to it."[9] Malone, one of Burke's close friends, was in a position to know.

DAVID HUME ON ORATORY

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HUME'S remarks on the lesser science of oratory comprise little more than an invective against the inertia and stolidity of the English in public speaking. But Hume's desire to be impartial in all his critical works led him to express the opinion that this deplorable state of affairs could be traced to ignorance rather than to wilful contumacy. He says,

> It is seldom or ever found, when a false taste in poetry or eloquence prevails among any people, that it has been preferred to a true, upon a comparison and reflection. It commonly prevails merely from ignorance of the true, and from want of perfect models, to lead men into a juster apprehension, and more refined relish of those productions of genius.[1]

Doubtless Hume analyzed precisely the state of English eloquence; but because his essay failed to inspire his compatriots to greater achievement in this art, the work should almost be relegated to the class of literary curios, for the essayist indulged in few technical discussions, except to elaborate his premises.

The stand taken by Hume is that there has been a lamentable decline in oratorical powers since the times of Demosthenes and Tully. True, these men were the only orators of antiquity to approach perfection (though both were dissatisfied with their own performances), yet there were many brilliant speakers in ancient Greece and Rome, such as Lysias, Calvus, Caelius, Hybreas, Hortensius, Antonius, and

[9] *Boswell Papers*, XI 268–???; *Boswell's Letters*, II 284–285, 387.

[1] David Hume, "Of Eloquence," in *Essays, Moral, Political, and Literary*, ed. Green and Grose (London, 1898), I, 172.

Julius Caesar, who were infinitely superior to the best British speakers. France could boast of her Bossuet. But to what celebrated orator could the Britishers point? To-day the answer is Edmund Burke and the Pitts: yet every Briton is aware that none of these speakers could serve as a model for youthful aspirants. Indeed, it would appear that the United States of America, with such fiery orators as Lincoln, Webster, and Clay, has produced more skilled orators in three hundred years than the British Isles have produced in over a thousand years. Now in Hume's day people seemed to be even less conscious than they are to-day of this deterioration in oratorical power. Indeed, the Scottish philosopher states that the acting of Colley Cibber excited more curiosity than the discourses of the Prime Minister.[2] So infuriated is Hume that he writes:

> Of all the polite and learned nations ENGLAND alone possesses a popular government, or admits into the legislature such numerous assemblies as can be supposed to lie under the dominion of eloquence. But what has ENGLAND to boast of in this particular? In enumerating the great men, who have done honour to our country, we exult in our poets and philosophers; but what orators are ever mentioned? Or where are the monuments of their genius to be met with? There are found, indeed, in our histories, the names of several, who directed the resolutions of our parliament: But neither themselves nor others have taken the pains to preserve their speeches; and the authority, which they possessed, seems to have been owing to their experience, wisdom, or power, more than to their talents for oratory. At present, there are above half a dozen speakers in the two houses, who, in the judgment of the public, have reached very near the same pitch of eloquence; and no man pretends to give anyone the preference above the rest. This seems to me a certain proof, that none of them have attained much beyond a mediocrity in their art, and that the species of eloquence, which they aspire to, gives no exercise to the sublimer faculties of the mind, but may be reached by ordinary talents and a slight application. A hundred cabinet-makers in LONDON can work a table or a chair equally well; but no one poet can write verses with such spirit and elegance as Mr. Pope.[3]

Although David Hume knew that an astonishing metamorphosis had taken place in learning, he was unwilling to confess that modern conditions would not admit the imitation of the oratory of the ancients. Hume was vehemently opposed to what we call the "conversational tone." He believed that the oration should be an elegant, impressive, and persuasive composition. The philosopher and critic refutes successfully the three arguments of the moderns, who were intent on

[2] Hume, *Essays*, I, 166.
[3] Hume, *Essays*, I, 165.

debasing the art of oratory, largely because of the fallacies present in their logic.

In the first place, the moderns maintained that Greece and Rome, having simple laws which prevented the profession's being reduced to drudgery, enticed all of their brilliant minds into the legal profession. Now success in this vocation was dependent almost entirely upon the convincing nature of the barrister's eloquence. Although Hume admitted that the multiplicity and intricacy of laws tended to discourage eloquence in modern times, he attributes the decline in oratorical power to a mania for deliberative eloquence, an Attic species, which the English were prone to follow.[4] But whereas the Greeks used oratorical adornments, the English refrained from using anything but irrefutable argument.[5]

Secondly, the moderns revolted against all types of stratagems and devices "to seduce the judges" to gain acquittal for their clients. Hume calls attention to the fact, however, that their reasons are invalidated by actual events in the past. Did not Cicero succeed in being so consistently impressive and sublime, by following the precepts of Longinus,[6] as to allow the audience no time to perceive any artifice? The Scottish critic does voice his objection, however, to the Roman senator's use of puns[7] and rhymes for effect; yet he maintains most strenuously that Cicero's style is more chaste than that of the moderns in spite of such tricks. But Hume does seem to regard the orations of Demosthenes as approaching nearer to perfection than those of Cicero.[8] At least he criticizes severely some of the productions of the Roman orator. He says in a *Letter to Henry Home, June 13, 1742:*

> I agree with you, that Cicero's reasonings in his *Orations* are often very loose, and what we should think to be a wandering from the point; insomuch, that now-a-days a lawyer, who should give himself such liberties, would be in danger of meeting with a reprimand from the Judge, or at least of being ad-

[4] This is true also of speakers of our own times. Students of three classes in Speech at Anderson College and Theological Seminary, Anderson, Indiana, chose of their own accord the following types of speeches: Forensic 2.1 per cent, demonstrative 4.3 per cent, sacred 17.3 per cent, deliberative 67.7 per cent, and miscellaneous 8.6 per cent.

[5] Hume, *Essays,* I, 167-168.

[6] W. R. Roberts, *Longinus on the Sublime* (Cambridge, 1907), p. 83 ff.

[7] Cf. R. Steele, *The Spectator,* ed. G. G. Smith (London, New York, Toronto), IV, 246.

[8] Hume, *op. cit.,* 170.

monished on the point in question. His Orations against Verres, however, are an exception; though that plunderer was so impudent and open in his robberies, that there is the less merit in his conviction and condemnation. However, these orations have all a very great merit. The Oration for Milo is commonly esteemed Cicero's masterpiece, and indeed is, in many respects, very beautiful; but there are some points in the reasoning of it that surprise me. The true story of the death of Clodius, as we learn from the Roman Historians, was this. It was only a casual rencontre betwixt Milo and him, and the squabble was begun by their servants, as they passed each other on the road. Many of Clodius's servants were killed, the rest dispersed, and himself wounded, and obliged to hide himself in some neighbouring shops; from whence he was dragged out by Milo's orders, and killed in the street. These circumstances must have been largely insisted on by the prosecutors, and must have been proved too, since they have been received as truth by all antiquity. But not a word of them in Cicero, whose oration only labours to prove two points, that Milo did not way-lay Clodius, and that Clodius was a bad citizen, and it was meritorious to kill him. If you read his Oration, you'll agree with me, I believe, that he has scarcely spoke any thing to the question, as it would now be conceived by a court of judicature.

The Orations for Marcellus and Ligurius, as also that for Archias, are very fine, and chiefly because the subjects do not require or admit of close reasoning. 'Tis worth your while to read the conclusion of the Oration for Plancius, where I think the passions are very well touch'd. There are many noble passages in the Oration for Muraena, though 'tis certain that the prosecutors (who, however, were Servius, Sulpicius and Cato), must either have said nothing to the purpose, or Cicero has said nothing. There is some of that oration lost.

'Twould be a pleasure to you to read and compare the two first Philippics, that you may judge of the manners of those times, compared to modern manners. When Cicero spoke the first Philippic, Antony and he had not broke all measures with each other; but there were still some remains of a very great intimacy and friendship betwixt them: and besides, Cicero lived in close correspondence with all the rest of Caesar's captains; Dolabella had been his son-in-law; Hirtius and Pansa were his pupils; Trebatius was entirely his creature. For this reason, prudence laid him under great restraints at that time in his declamations against Antony; there is great elegance and delicacy in them; and many of the thoughts are very fine, particularly where he mentions his meeting Brutus, who had been obliged to leave Rome: 'I was ashamed, says he, that I durst return to Rome after Brutus had left it, and that I could be in safety where he could not.' In short, the whole oration is of such a strain that the Duke of Argyle might have spoken it in the House of Peers against my Lord Orford; and decency would not allow the greatest enemies to go farther. But this oration is not much admired by the ancients. The *Divine Philippic*, as Juvenal calls it, is the second, where he gives a full loose to his scurrility; and without having any point to gain by it, except vilifying his antagonist, and without supporting any fact by witnesses (for there was no trial or accusation), he rakes into all the filth of Antony's character; he reproaches him with drunkenness and vomiting, and cowardice, and every sort of debauchery and villainy. There is great genius and wit in many passages of this ora-

tion; but I think the whole turn of it would not now be generally admired.[9]

Lastly, Hume nullifies the argument that the enormity of the crimes perpetrated in ancient times afforded infinitely more opportunity to the orator to display his prowess than was the case in England in the eighteenth century, by stating simply—

> It would be easy to find a PHILIP in modern times: but where shall we find a Demosthenes?[10]

In the opinion of Hume the English were content with mediocrity because they had never experienced the sublime and passionate eloquence of the Greeks and the Romans. Then too, our critic calls attention to the fact that modern eloquence is of the same variety as the calm, subtile, and elegant discourses of Lysias, Calvus, and others: but he is at a loss to account for the retrogression to be found even in this type of oratory. He does express, however, his admiration for Bolingbroke because of his efforts to transcend the limits of his contemporaries. Hume says:

> Lord Bolingbroke's productions, with all their defects in argument, method and precision, contain a force and energy which our orators scarcely ever aim at; though it is evident, that such an elevated stile has much better grace in a speaker than in a writer, and is assured of more prompt and more astonishing success.[11]

But instead of following Hume's advice the British speakers were and are content to "muddle through." If the literary men of England had hesitated both in imitation and originality as much as her speakers, they would still be writing romances depicting the manners of the age of chivalry. This may be attributed to two things, namely, the vulgarization of the arts and the decline of the flowery style. Thus, when people found themselves doubting the suitability of ancient eloquence for their purposes, they abandoned the imitation of classical orators, but they did not evolve any particular style to supersede the old. Today we have many proponents of the "conversational style." But even these men disagree as to what constitutes this method. Some authorities claim it is merely the comprehension of the problems of the audience and the effort to cope with these problems, just as one would do in ordinary conversation: others would reduce public speaking to the level of conversation, which is itself almost a lost art. Hume was indeed correct in stating

[9] J. Y. T. Greig, ed., *Letters of David Hume* (Oxford, 1932), I, 40-42.
[10] Hume, *Essays*, I, 170.
[11] *Ibid.*, p. 173.

that England might exult in her poets and philosophers, but that her orators were best left unmentioned.[12]

Hume considered interest, ambition, honor, shame, friendship, enmity, gratitude, and revenge to be "the prime movers in all public transactions."[13] This is in essence the conventional notion of the incentives for declamation and it has been perpetuated to this very day by the *Art of Oratorical Composition* of Charles Coppens, the American Jesuit scholar. It may be assumed, therefore, that Hume understood well the impelling motives of the invective and the panegyric.

Ralph Waldo Emerson stated in *Society and Solitude:*

> The audience is the constant metre of the orator. There are many audiences in every popular assembly, each one of which rules in turn.[14]

The first part of this passage might well have been spoken by Hume, since he was well aware that the orator must gauge himself by his listeners; but it is evident that Hume believed that once the orator held the audience spell-bound he had the situation fairly well in hand. Nevertheless, the philosopher is conscious to some extent of the necessity of appealing to the various sections of an assembly, but he does not emphasize this nearly so much as does the Concord Transcendentalist, who, by the bye, had ample experience as a lyceum speaker, travelling to Europe and to distant portions of the United States.[15]

In the matter of oratorical devices too, Hume seems to have been in sympathy with the ancients. He regrets the antipathy of the English toward the rhetorical adornments which abound in Cicero's *Pro Plancio, In Catilinam,* and *De Lege Agraria,* or in the *Philippics* and the *Olynthiacs* of Demosthenes; nevertheless, because he is aware of the difference in temperament between the English and Latins, Hume excuses his compatriots for not being able to endure the bold poetical figures to be found in the following part of *In Verrem:*

> Si haec non ad cives Romanos, non ad aliquos amicos nostrae civitatis, non ad eos, qui populi Romani nomen audissent, denique si non ad homines, verum ad bestias aut etiam, ut longius progrediar, si in aliqua desertissima solitudine ad saxa et ad scopulos haec conqueri ac deplorare vellem: tamen omnia muta atque inanimata tanta et tam indigna rerum acerbitate commoverentur.[16]

[12] Hume, *Essays,* I, 165.

[13] *Ibid.,* p. 164.

[14] Ralph Waldo Emerson, *Society and Solitude* (Boston, 1870), p. 59.

[15] Emerson seems to have been particularly popular in the Middle West.

[16] See Hume, *Essays,* I, 166 and Marcus Tullius Cicero, *Opera* (Turin, 1854), I, 437.

Hume also opposes other ruses. He refused to tolerate men who took advantage of the superstition and ignorance of the masses. Moreover, he was averse to the orator deliberately misleading his hearers. The philosopher states in this connection—

> Eloquence, when at its highest pitch, leaves little room for reason or reflection; but addressing itself entirely to the fancy or the affections, captivates the willing hearers, and subdues their understanding. Happily, this pitch it seldom attains. But what a TULLY or a DEMOSTHENES could scarcely effect over a ROMAN or ATHENIAN audience, every CAPUCHIN, every itinerant or stationary teacher can perform over the generality of mankind, and in a higher degree, by touching such gross and vulgar passions.[17]

Hume disagrees with his contemporaries on one more point, gesticulation. He believed that much more vehemence of action should be permitted than people in his own age deemed appropriate; for instance, he exhorted speakers to employ the 'supplosio pedis'[18] and other expressive gestures whenever they saw fit.[19] The French evidently concur with Hume in this opinion, but the English still maintain that violent gesticulation is scarcely apropos. However, Hume's argument is sound. He states that when vehemence of thought seems to warrant the use of gestures, they should be used. This is, of course, in accord with the doctrines of Cicero, who, it will be recalled, was one of the philosopher's heroes.[20] He thought that Tully and Demosthenes had avoided excess of refinement in their eloquence,[21] just as Racine and Pope had done in their poetry. The moderns, on the other hand, had gone further away from nature and simplicity, which had resulted in affectation and deceit.

> It was thus the ASIATIC eloquence degenerated so much from the ATTIC: It was thus that the age of CLAUDIUS and NERO became so much inferior to that of AUGUSTUS in taste and genius: And perhaps there are, at present some symptoms of a like degeneracy of taste in FRANCE as well as in ENGLAND.[22]

The section of Hume's treatise which is devoted to memorization is probably the most vague portion of his work. He claimed, as did Cicero, that preparation is essential for an extemporaneous address. Realizing that there was considerable prejudice against "set speeches,"

[17] Hume, *op. cit.*, II, 96.
[18] See M. T. Cicero, "De Claris Oratoribus," *Opera* (Oxford, 1783), I, 403.
[19] Hume, *Essays*, I, 167.
[20] Cf. Thomas Carlyle, *Heroes and Hero-Worship*.
[21] Hume, *op. cit.*, I, 254.
[22] *Ibid.*, I, 243.

he moderates his stand somewhat. But he maintains that the English fell into an absurdity while endeavoring to avoid the obnoxious recitation of discourses. Quite correctly the critic asserts that the public speaker must know beforehand the subject of the speech or debate. Moreover, he asserts that invention should apply not to intrinsic topics but to the extrinsic topics. Thus the orator may display his power at extempore speech, present forceful arguments, and yet maintain perfect composure. Therefore, he advises the modern speaker who is loath to imitate the ancients to cast aside all pretense of speaking extemporaneously and at least order his speeches as did the ancients.[23]

It is easily discernible from this that Hume favored the imitation of the classical orators. Although Hume was not an advocate of servile imitation of the ancients, he believed that only by employing such models as Cicero, Caesar, and Demosthenes could the British produce speakers of eminence. Time has proved that Hume was at least partly correct in his analysis of the state of English oratory. The speakers of the United Kingdom did not heed the Scotsman's warning, with the result that very few masterpieces of eloquence have been delivered in England since Burke's *On Conciliation with America*. Indeed, the British cannot vie with their neighbors across the Channel, whom Hume admired because of their insistence upon two classical traits, simplicity and *clarté*. Fléchier and Bossuet, in Hume's opinion, far surpassed any of the English speakers,[24] and Aristide Briand probably attained a greater degree of perfection in oratory than has any Briton since Hume's time.

[23] Hume, *Essays*, I, 173-174.
[24] *Ibid.*, 171 (note).

A DISCUSSION OF THE MOTO-KINAESTHETIC METHOD OF SPEECH CORRECTION*

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WE IN the speech correction field are cognizant of the obligation which we owe to the child with the speech handicap; namely, that we must be able to diagnose speech difficulties correctly and that we must know such a variety of remedial techniques that we will be able to adjust the speech training to the individual case.

In harmony with the point of view that we should become familiar with all practical techniques in speech correction, a discussion of the Moto-Kinaesthetic method is presented for those to whom the remedial procedure is somewhat new.

One might, in defining the method, say specifically that it endeavors to guide the muscles of the speech apparatus into accurate movements for the production of correct sound sequences. In the past, we have had two fundamental techniques in teaching the speech defective: auditory stimulation, whereby the child hears the correct sound, and visual stimulation, whereby the child observes the teacher in himself making the correct sound. The Moto-Kinaesthetic Method does not replace these two procedures but intensifies their use to a degree which has not been possible formerly, and in addition, opens another channel for sense perception, the kinaesthetic, for the learning of speech sounds.

This method is not in its early experimental stages. Mrs. Edna Hill Young of Los Angeles has been experimenting and training children with this speech technique for some twenty years, approximately as long as we have had speech clinics in our universities and colleges in this country. Leaving Minneapolis, where her school had carried on the work for many years, Mrs. Young, at the encouragement of Dr. Ray K. Immel, Director of the School of Speech at The University of Southern California, came to Los Angeles and established her non-profit demonstrational school. Dr. Immel observed the work for some time and in turn encouraged Dr. Sara Stinchfield-Hawk to study and to carry on a research program on the method.

For some four years, Dr. Stinchfield-Hawk has been actively engaged in this work and occasionally has published her findings, some of which may be stated briefly as follows: first, that a child

* A paper read before the Western Association of Teachers of Speech, Seattle, Washington, November 1938.

with delayed speech can be taught to talk and that he may be accelerated by a few simple motor aids provided by the speech trainer. Second, that a detailed study with a hundred children as to mental ratings and speech scores, showed that the constancy of the Intelligent Quotient is doubtful when applied to those retarded by special handicaps. Children in the Hill-Young School made higher scores on performance than on verbal tests, when first tested, but with the acquisition of speech, there was very little difference in scores on performance and scores on the verbal tests in the majority of cases. Further, that there is likelihood of a decided advance in intelligence quotient once remedial measures have been undertaken. Some children advanced in I.Q. rating from twenty to fifty points following a training period of at least six months. Results attained in the application of this Moto-Kinaesthetic Method showed that usually the change in mental rating came gradually and one should not expect rapid accelerations to occur. Third, in testing children with the audiometer, it has been found that there is a mixed curve for hearing, indicating a general reduction in auditory acuity running through the whole series of sound cycles, from low through high frequencies. Lispers showed the greatest degree of high frequency deafness, missing such sounds as *s, sh, zh, ch, j,* and *th* as well as the *l* and *r* sounds, separately and in blends containing them. Apparently the children had difficulty in distinguishing finer degrees of sound differences in the high frequency sounds. These sounds may also present real motor difficulty in their formation as they are less closely connected with the food-getting processes than the *p, b, m, t, d, n, k, g,* and *ng* sounds. The *l* and *r* sounds, although of neither high nor low frequency, are made farther back in the mouth than the labials and the children seem to have difficulty in perceiving the direction of movement. The *th* sounds are not only high in frequency but are also the faintest sounds of the language.

Educational methods at present place the greatest emphasis on auditory and visual instruction. Dr. Hawk's findings indicate that there is greater need for emhasis on moto-kinaesthetic training. The Moto-Kinaesthetic Method employed at the Hill-Young School offers the best solution for the reeducation of the speech handicapped child of any which we have been able to discover, and we believe that it fulfills a long felt need, giving a direct approach and a short-cut method to the acquisition of skill in motor speech, giving the child the ability to develop the necessary motor-speech patterns without undue discouragement, embarrassment, or delay during his early

formative years. If the child receives no such aid, during these early years, it is found that many are definitely and permanently retarded by the time they are five to eight years old.

Last summer, a book was written by Mrs. Young and Dr. Stinchfield-Hawk on this Moto-Kinaesthetic Method and published by the Stanford Press. This publication helps to present the psychological implications and the therapy.

Six months ago, the Hill-Young School was endowed by the Rockefeller Foundation to prepare speech correction teachers to use this remedial technique. A notable addition to the consulting staff of the school is Dr. Lee Edward Travis who in learning the method is now preparing with staff members for a more extensive research program. One major emphasis will be in the development of visual aids for facilitating the teaching of the method as well as presenting more objectively conflicting speech muscle patterns in children.

From time to time, speech correction teachers are confronted with a child who does not speak. Nothing is more disheartening than to see a bright-eyed youngster of three to seven years who may understand much of what is being said to him, see and hear normally, but cannot talk. Occasionally psychologists have contributed and freed a child of emotional complexes which have in time released the child to the point where he can begin to learn to speak. It is to Mrs. Young that we owe an approach which now makes the prognosis for these children much more favorable. Mrs. Young learned through her experiences that hearing and seeing are of insufficient aid to such a child as shown by the fact that he did not speak under stimuli. Mrs. Young had one particular advantage which was to help her understand what might be done for many of these children. Although not having a speech defect, she did have occasional muscular discomforts while speaking which she mastered by sensing the feel when her tongue was in the correct position. Knowing that some people are more kinaesthetically minded than others, she assumed that these children needed to "feel" what movements were necessary for speech. She then began to study the fundamental movements associated with speech sounds. She became convinced that it was a mistake to assume that ordinary visual and auditory stimulation were sufficient for every child. Her experiences justified the conclusion that with many children there was no speech learning taking place because, under auditory and visual stimulation, many children could not analyze, organize, and integrate what was taking place. This conclusion is no doubt so because, as Travis points out, the sensory and perceptual cortical

fields for vision and audition cannot realize their connections with the appropriate motor fields to bring about the desired response, namely, speech. It appears then that in certain cases, the connections between the kinaesthetic areas and the motor areas in the brain are more facile, with the result that the kinaesthetic method is the best and in some cases the only one. Anatomically, the three main projection areas: the auditory, the visual, and the kinaesthetic, are equally distant from associative areas, so that in concept formation, one is as good as another. However, in direct motor responses, the kinaesthetic is much closer to the motor areas than is either of the other two and this may account for the superiority of the Moto-Kinaesthetic Method in some children.

It seems then that with many of these speechless children, the cortical level is not being stimulated to the point where there is an objective response, or if sufficient stimulation is taking place, the cortical level does not know how to react to innervate the multiple pairs of speech muscles. In those cases of pure articulation, what cortical function is taking place is of such trial and error method that wrong muscle patterns are being set.

Mrs. Young observed and interpreted data which led her to believed that many children who seemed to learn the correct muscle patterns for speech, at a later time occasionally had the old incorrect patterns return at an unexpected moment. The result was a visible conflict as to which muscle pattern would dominate over the other. This conflict and lack of cerebral dominance may be one of the causes of stuttering. For instance, the speech mechanism might start to produce a *k* sound and hesitate over the old tongue movement for *t*. The kinaesthetic technique helps to build up cortical control leading to correct muscle sequences in speaking.

Mrs. Young worked for many years toward standardizing certain stimuli for obtaining the desired responses. For example, a slight pressure of the forefinger on the upper lip invariably brings the tongue up to the teeth ridge for a *t* sound, and the directed movement of the jaw and lips for the *o͞o͞*, brings forth the sound sequence of "two." It was found that isolated speech sounds are not to be desired; the child must learn the sound sequences which are involved in actual speaking. For a complete understanding of the sound sequence to be produced, auditory and visual stimulation are also necessary. In the training, therefore, the sound sequence is repeated a number of times by the teacher before the child, the teacher's hands direct the movements of the child's speech mechanism, and the child's attention

is called to a concrete object whose name contains the desired sound sequence, this latter for visual associational stimulation. The child consequently learns to associate the seeing of the method of the sound production, the sight of what the sound stands for, and the feeling of producing the sound.

As a typical example, take the word "foot" with the initial sound sequence of *foo*. By gently approximating the jaws of the child, pressing the lower lip slightly against the upper teeth and bringing the jaw down quickly, the sound seqeuence was emitted. At the same time, the sound was being said by the trainer. Before and after the attempt at sound reproduction, the child's foot was touched and brought to his attention. The final consonant was ignored until the child had mastered the initial sound sequence. It is not uncommon for a child to be receiving training for many months before the final consonants are called to his attention.

This Moto-Kinaesthetic Method may then be described briefly: in teaching the child to talk, one kinaesthetically teaches first, *the place of movement*, second, *the form of movement*, third, *the direction of movement*, fourth, *the timing of movement* with stress on the importance of promptness of release, and fifth, *the degree of pressure*. Visual and auditory stimulation are incorporated in the method for complete training.

Lest there be any doubt as to whom this method should be applied, it can be stated quite positively—to all those who have speech defects and disorders. The young child who stutters can be helped particularly because, in his groping for speech sounds, an aid is given which stabilizes his articulatory movements and teaches his speech mechanism to move on in correct timing. This method applies especially to children up to six years of age.

In the application to the speechless child, one should not assume that there is an immediate satisfactory response. With some children, this stimulation must be repeated at periods of a few minutes throughout the day for many months before the child is on the way to receiving adequate speech. Further, there are certain favorable periods in the age of a child for developing a child's speech with this method. It is now fairly certain that a child of six who is speechless will never gain normal speech. There are chances that he will learn a small adequate vocabulary but that is about all. Again, it has been discovered that the younger the child when he receives remedial treatment, the more quick and accurate will be the response. This has led to the conviction that a child showing signs of delayed speech at

two or two and a half should receive treatment as soon as possible.

The most propitious time for any child to establish speech by the Moto-Kinaesthetic Method is from one year to two and a half years of age. It is quite significant that there is an increased resistance to speech training as the child grows older and that the resistance is disproportionate to age steps. A child three years of age offers more resistance to speech learning than a child of two. A child five or six years of age offers more resistance than a child of three or four, yet the amount of resistance is greater in proportion between five and six than between three and four. This increase may be explained by the fact that as the child grows older, the psychological factors associated with speech become more involved, the social situations more complex. Speech and speech learning require a great deal of effort under the best situations. The emotionally upset child frequently seeks the easier course in avoiding this effort. When a child has failed to make the effort for a number of years, the attitudes and habits set up present great difficulty to the speech trainer attempting to establish the speech learning process.

Any child of three needs speech as a means of personality expression and should a given child reach the age of six without speech, one can be assured that even in learning the mechanics of speech that child's personality will be permanently scarred. Mentally and emotionally he will not be what he would have been had the avenue of speech been open to him at favorable periods to which we have referred.

It should be pointed out that in training these children with this method the psychological aspect is not minimized. In fact, the child psychology is given first and foremost consideration always. A child must be motivated at all times. There must be the desire to speak. The Moto-Kinaesthetic Method helps the child psychologically in giving him a chance to release pent up energy which is constantly seeking an outlet through means other than speech.

For young children, Mrs. Young has invented a speech table which allows the child to receive work with less distinction and under the most favorable conditions for stimulating the muscle patterns. The table is not unusual except that steps lead up to it, there is a protective railing, and it is made the correct height for the work. Incidentally, the children are easier to handle on this "Talk Table." One must adjust the time spent in training to the age of the child, the degree of his motivation or desire to talk, and his particular type of personality.

In school systems, this work can be done by the trained speech correction teacher and can be added to the procedures now in use. Children with lisp and sound substitutes may receive their lessons under the ordinary methods in schools, with the exception that the speech teacher gives the Moto-Kinaesthetic stimulation occasionally to set the muscle movements correctly. These children should be watched carefully for incorrect jaw movements. A correction of the jaw movement through kinaesthetic direction has overcome many speech defects which did not respond to the auditory or visual stimulation.

In conclusion, it is to be hoped that speech teachers will learn this corrective technique more universally. The results will be the most persuasive argument in establishing its value and future status in our speech reeducation field. Teachers are noted for their practical philosophy in using teaching methods. This Moto-Kinaesthetic Method meets the test of usability and practicality. The mastery of the technique assures the teacher that he will fulfill the obligation to the child with the speech handicap.

THE [ᴅ] VOWEL IN AMERICAN PRONUNCIATION

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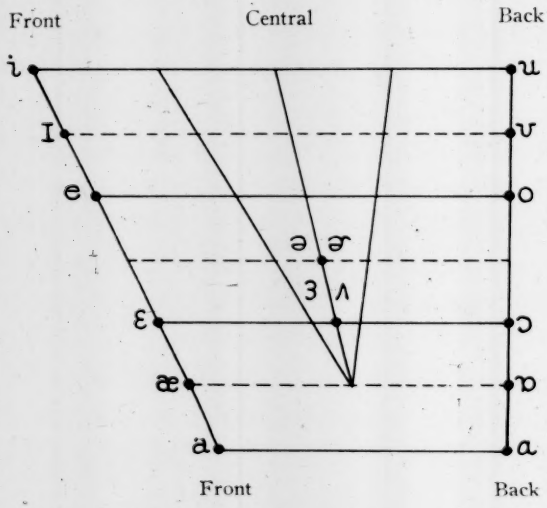
I. The Sound Under Consideration

THE [ᴅ] vowel is foreign to the speech of millions of Americans, especially in the General American area,[1] and therefore a need of some description of it is indicated.

The sound under consideration is a low, back vowel appearing between [ɔ] and the lowest back vowel, [ɑ]. That is, the blade of the tongue, employed in enunciating it, is retracted and in a relatively low position, with the lips semi-wide and the jaw dropped

[1] This term is used by Gray and Wise in *The Bases of Speech* (see p. 201), and refers to that portion of the United States not included in New England, New York and its environment, the extreme Eastern seaboard, and the Southeastern portion of the United States. The authors point out the fact that Eastern dialect is spoken by some thirteen millions of people; the Southern dialect by about twenty-six millions; and the General American dialect by about ninety millions.

almost to the point of sounding [ɑ]. If we recall the usual vowel triangle, or better still the vowel diagram, which gives a graphic picture of the relationship of all including those of the *Schwa* or middle area of the oral cavity, we shall find [ɒ] next to the lowest of the series of back vowels.



VOWEL DIAGRAM

(From Gray and Wise, *The Bases of Speech*, p. 191. Used by permission.)

To learn to sound it, one may first sound [ɔ] (as in *law*) and change very, very slowly to [ɑ] (as in General American *palm*). Repeat many times, trying to notice the changing quality of the series of sounds. Then reverse the process, going exceedingly slowly from [ɑ] to [ɔ]. The middle area between the two familiar vowels will be the area of the [ɒ] phoneme. If one is untrained phonetically, it will usually require some time to train the ear to recognize and distinguish the sound from its adjacents. But such discrimination is educational to people interested in speech, and is time profitably spent.

After the ear has learned to recognze the [ɒ] vowel, the person interested in speech will want to be able to make it promptly and accurately, whether or not he ever incorporates it into his communicative speech. To do this, one may begin by using it in nonsense syllables. Repeat each of these syllables many times, starting at [ɔ] and proceeding to [ɑ], and the reverse, each time making the vowel

quality successively further from the quality of the original sound in the series and closer to the exact vowel involved at the destination. And continue with the same syllable until you note definite progress in precision of muscular and vocal control, or ear discrimination, or both. Work on these syllables: *bah, dah, fah, gah, hah, yah, kah, lah, mah, nah, pah, rah, sah, shah, tah, vah, wah, zah.*

Next, practice it in words that may properly take the [ɒ] vowel. Begin with such common monosyllables as *not, was, watch, fond, fox, got, stop, top, what, want, doll, dog, lot, long, on, pond, rock.* Then write down all the other syllabic words listed in Section III of this paper and drill on them. Remain with each word until you clearly hear the difference between [ɒ] and the two end vowels [ɑ] and [ɔ], and can make it readily each way.

Third, practice it in phrases and sentences that involve the series. Drill on the following, and make up phrases and sentences of your own. In the following exercises, the [ɒ] vowel is represented by the underscored letters.

The [ɑ-ɒ-ɔ] series:

Arctic h<u>o</u>bby horse.
Father w<u>a</u>tched his talk.
Farley c<u>a</u>nnot walk.
Palms s<u>o</u>ften the fall.
Sharp h<u>o</u>t Rawlins!
Carve the c<u>o</u>mmon mortal.
Martin f<u>o</u>llowed the ball.
Hartford f<u>o</u>llows the crawl.
It was calm bey<u>o</u>nd Georgia.
Charging <u>o</u>ff to the war.
Heart balm st<u>o</u>pped the Baltic.
The heart b<u>o</u>rrows s<u>o</u>rrow thoughtfully.

The [ɔ-ɒ-ɑ] series:

Paul w<u>a</u>nts calm.
Called <u>o</u>n the carpet.
Saul has g<u>o</u>ne to Palm Springs.
George w<u>a</u>ters the palm.
Maud's s<u>o</u>ng is charming.
Morning <u>o</u>n the Sahara.
Storms <u>o</u>n the Dardanelles.
Waltzes are w<u>a</u>nted by Charleston.
Roy is f<u>o</u>nd of Margaret.
Dawn st<u>o</u>pped the party.
Boys are pr<u>o</u>blems to fathers.
Appalling c<u>o</u>ntacts of the Argentine.
The haul was wh<u>a</u>t you marked it.
I saw T<u>o</u>m march.
Install the d<u>o</u>gs calmly.
I thought the d<u>o</u>gs liked drama.
He was called to w<u>a</u>tch the mark.
Fall <u>o</u>n the b<u>o</u>ttom of the barque.
George w<u>a</u>tched <u>o</u>n a r<u>o</u>ck near the barn.
Call the m<u>o</u>netary p<u>o</u>licy harmless.

The [ɑ-ɔ-ɒ] and [ɔ-ɑ-ɒ] series:

Harper thought it c<u>o</u>mmon.
Partners in law p<u>o</u>licy.
Harnley halted in B<u>o</u>ston.
He hardly saw the t<u>o</u>p.
Hawley's heart has st<u>o</u>pped.
Slaw is hard to sw<u>a</u>llow.
Boys with fathers are g<u>o</u>ne.
The law hearkens to d<u>o</u>llars.

The barn is almost gone.
A large and awful fox.
Harmony is a law of the populace.
A harmless and maudlin Collie watch dog.
It is called bar chocolate.
He called the carpenter to follow.
The scrawl was charred at the bottom.
Raw parts here constantly.
Maudlin hearts mocked the modern monarch.

The [ɒ-ɑ-ɔ] and [ɒ-ɔ-ɑ] series:

What large awnings.
What a marshall was Paul!
The fond father drawls.
The hog was marked for slaughter.
Thomas shot his father's hawk.
Knock on Harley's wall.
A drop in the market in the autumn.
Romping on the Argentine lawn.
Romping on the Bismarck lawn.
Romping on the Dartmouth lawn.
Romping on the Hartford lawn.
The doctor walked calmly.
Tom bought the march.
Wash the walls of the parlor.
The body was warmed in the park.
Follow the call in the dark.
The box was hauled on the farmland.
The dog was bought for the Arctic.
Competence is a corner of harmony.
The monetary policy is called harmless.

Miscellaneous:

Mock all the barking dogs.
Cross park crossings cautiously.
Hottentot warriors on a long march.
Jolly callers washed the rompers calmly.
Jolly Mr. Hartley washed the rompers awfully.
Quality costs Scotland a fallen army.
The cocky army commisar in a brawl.
Wrought with shopping bargains in the farmer's costly crops.
John Hardy wants modest competence in modern pauper life.
Embalmed bodies embarked on gaudy barques and yachts in shark-infested waters.

II. Its Basis in British Speech

As a basis, we shall start with Daniel Jones, *An Outline of English Phonetics*, inasmuch as the [ɒ] vowel is derived from British usage.

Jones calls this sound "the English short [ɔ] (the vowel in *not*)."[2] One would normally assume by that remark that Jones was using the word "short" strictly in its phonetic sense of length or duration, but while I have heard no British speech since my question on this point arose, Professor Jones' description of the physiological

[2] *An Outline of English Phonetics*, pp. 81–82. (Edition of 1922.) New York: G. E. Stechert and Co.

process of making the two sounds [ɔ] and [ɔː], would suggest that they are not of the same vowel quality. He says, "In pronouncing the English short [ɔ] the tongue is as low down and as far back as possible; the lips are slightly rounded; . . . In pronouncing the English long [ɔː] the tongue is low down in the mouth and very slightly raised at the back, but not so high as the half-open position (i.e., that of [ɒ], . . .); the lips are rounded so as to leave only a small opening; . . ."[1] He says further, "Foreigners generally do not make the sound open enough . . . (They) are often able to obtain the correct English short [ɔ] by remembering that it has considerable resemblance to [ɑ]."[3]

The same author also lists several words which contain the [ɔ] sound in British speech: "[ɔ] is the 'short' sound of the letter *o*; examples *not, pond, dog, sorry, solid. A* often has this sound when preceded by *w* and not followed by *k, g,* or *n;* examples *want, what, squash, quality* . . . Many English speakers use [ɔ] instead of [ɔː] before *l* or *s* followed by a consonant, e.g. *false, fault, halt, Austria.* Note the exceptional words *gone* [gɔn], (also [gɔːn]), *shone, cauliflower, laurel, (ac)knowledge, Glouster, yacht."*[4] Elsewhere he also lists as words containing the [ɔ] vowel, *cannot, on, of, spot, bomb, top, doll, cotton, got, moss, long, rock, watch, foreign, involve, methodical, shop, John, hop.*

III. The Complete List of Words Found with the [ɒ] Vowel in the Speech of Some Americans, Arranged in Alphabetical Form and Cross-Referenced for Source

A. The American Books Examined for Words with the [ɒ] Vowel:
   1. Gray and Wise, *The Bases of Speech.*
   2. Kenyon, *American Pronunciation,* the 1935 edition.
   3. Starkey, Callery, and Slattery, *Speech Training Developed through International Phonetics—First Year.*
   4. Avery, Dorsey, and Sickels, *First Principles of Speech Training,* the 1928 edition.
   5. Barrows and Hall, *An American Phonetic Reader,* the first edition.

B. Tabulation of Words, Cross-Referenced, in Alphabetical Order: (The superior numbers following the words in this list indicate those of the above books in which the words appeared.)

[3] *Ibid.,* p. 82.
[4] *Ibid.,* p. 81.

a

acknowledged [5]
alloy [4]
along [3, 4]
annoying [4]
anybody [3]
appoint [4]
astonishment [5]
authority [4]
avoid [4]
avoided [4]

b

before [4]
begone [3]
belong [3]
belonged [5]
belongs [5]
beyond [5]
block [3]
blossoms [3]
bob [3]
body [1, 3, 4]
bodies [5]
bon ami [4]
bore (or [oɔ]) [4]
bored [4]
borrow [4, 5]
Boston [4]
botany [4]
bother [3, 4]
bottom [5]
box [3]
boxes [5]
broth [5]
boy [4]

c

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chops [4]
chopsticks [5]
cloying [4]
clock [3]
cloth [5]
coffers [5]
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coil [4]
coin [4]
college [5]
comma [4]
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Commons [4]
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concrete [1]
Congress [5]
conscious [5]
consciousness [5]
consonant [3]
constant [5]
constantly [5]
constitutes [4]
constitution [5]
constitutional [5]
consummation [4]
conservation [4]
convict (noun) [4]
copy [1]
copies [4]
coral [4]
cosmos [3]
course [4]
crop [5]

d

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destroyed [4]
diphthong [3]
dock [3]
docks [3]
doctor [3, 4, 5]
doctors [4]
dodge [3]
dog [3, 4, 5]
doggerel [5]
dogmas [5]
dogs [5]
doit [4]
doll [2, 3, 4]
dollar [3]
doll's [4]
dolorous [4]
dong (ding dong) [3]
donkey [4]
door [4]
dots [3]
drop [3]
dropping [5]
destroyer [4]

e

economic [5]
economy [4]
embody [5]
enjoy [4]
equinox [5]
everybody [4]

f

floor (or [oɔ]) [4]
Flora [4]
fog [3]
foil [4]
follow [5]
follows [4, 5]
folly [4]
fond [1, 3, 4, 5]
footsore [4]
for [4]
foreign [4]

g

geography [5]
God [4, 5]
gods [5]
golf [3]
gone [3]
got [1, 3, 4, 5]
groin [4]

h

hog [3]
hogs [5]
holiday [2]
hollow [3]
hollyhocks [3]
honest [1]
honesty [3]
honor [4, 5]
honorable [4, 5]
honored [4]
hop [3, 5]

f

forest [4]
forgot [4]
foster [5]
four [4]
fox [1, 3, 4, 5]
frock [3, 5]
frog [3]
frolic [3]
from [2, 3]

h

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horrible [4, 5]
horror [4, 5]
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Hottentot [1]

i

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j

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join [4]
John [1, 4]
jolly [5]
Jonathan [5]

k

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knocked ([ɑ] or [ɒ]) [4]
knocker [4]
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l

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Lawrence [4]
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locket [3]
locks [5]
loftiest [4]
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Lorry [5]
loss [4, 5]
lost [3, 5]
lot [1, 3, 5]

m

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mocked [5]
modern [5]
monarch [5]
more (or [oə]) [4]
moss [4, 5]

n

nobody [3]
nodded [3]
noisome [4]
nonsense [5]
nor [4]
not [1, 2, 3, 4, 5]

o

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off [4, 5]
office [5]
officer [4]
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oft [5]
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oftenest [5]
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ominous [5]
on [2, 3, 5]
onto [4]
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or [4]
orange [3, 4]
ore (or [oə]) [4]

p

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pocket [1, 3]
pockets [3]
pod [2]
pointing [4]
poise [4]
policies [5]
policy [3, 4]
Polly [3]
pomp [4]
pond [1, 2, 3]
pop [4]
porch [4]
possible [1]
possibly [4]
pot [3]
pour (or [oə]) [4]
problem [5]
process [4]
profit [5]
project [5]

o

outtopping [4]
ox [3, 4]

p

prolonged [4, 5]
proper [3, 4, 5]
prosperity [4]
property [5]
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q

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quarrels [4]

r

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rejoined [4]
response [5]
rob [3]
robbing [5]
Robert [1]
robin [3]
rock [3, 4, 5]
rocks [5]

s

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scholarly [4]
scholarship [4]
shock [3, 4]
shop [3, 4, 5]
shopping [4]
shot [5]
sob [3, 4]
sock [3]
socket [3]
socks [3]
sod [4]
soft [4, 5]
soften [5]
soil [4]
solace [5]
solid [4]
solitude [5]
Solomon [4]
solstice [5]
solve [5]
solved [3]
somebody [3]
song [3, 4]
sonnet [4]
sophomore [4]
sorry [2, 4]
spoiler [4]
sport [5]
spot [3, 4]
squash [4]
stocking [3, 5]
stockings [3]
stop [1, 3, 4, 5]
stopped [4]
strong [3]
stronger [3]
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t

Thompson (Francis) [4]
throbs [5]
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tock (tick tock) [3]
toffee [4]
toiling [4]
tomorrow [4]
tongs [4]
top [2, 3, 4, 5]
torrid [4]
turmoil [4]

s

swallowed [4]
swan [4]
swap [2]

u	v	w	y
unconquerable [5]	victorious [4]	wallet [4]	yacht [4]
upon [3, 4, 5]		wan [4]	
		wander [2]	
		wandered [3]	
		want [2, 3, 4, 5]	
		wants [5]	
		was [1, 2, 3, 4, 5]	
		wash [2, 3, 4]	
		Washington [5]	
		wasp [2, 5]	
		watch [1, 2, 3, 4, 5]	
		watched [3]	
		watching [3]	
		water [3]	
		what [2, 3, 4, 5]	
		whatever [5]	
		wrong [4]	

IV. Further Statistical Data Concerning the Word List

A. The Number of Words from Each Source:

From No. 1—Gray & Wise, *The Bases of Speech* 20
From No. 2—Kenyon, *American Pronunciation* 20
From No. 3—Starkey, Callery, & Slattery, *Speech Training—First Year* 96
From No. 4—Avery, Dorsey & Sickels, *First Principles of Speech Training* 164
From No. 5—Barrows & Hall, *An American Phonetic Reader* 121

Total Number of Words from these Five Sources 421

B. The Number of Words Beginning with Each Letter of the Alphabet:

	Number of Words		
Letter	*Omitting Duplicates*	*Duplicates*	*Grand Total*
a	10	1	11
b	23	4	27
c	36	0	36
d	25	6	31
e	6	0	6
f	20	8	28
g	7	4	11
h	16	7	23
i	1	0	1

Letter	Number of Words Omitting Duplicates	Duplicates	Grand Total
j	5	1	6
k	5	2	7
l	15	7	22
m	6	1	7
n	6	4	10
o	23	7	30
p	30	8	38
q	4	3	7
r	9	2	11
s	41	13	54
t	11	3	14
u	2	2	4
v	1	0	1
w	17	17	34
x	0	0	0
y	1	0	1
z	0	0	0
TOTALS	320	100	420

C. The Words which Appeared in Three or More of the Five Sources:

Words which Appeared in all Five Sources	*Words which Appeared in Four of the Five Sources*	*Words which Appeared in Three of the Five Sources*
not 1, 2, 3, 4, 5	fond 1, 3, 4, 5	body 1, 3, 4
was 1, 2, 3, 4, 5	fox 1, 3, 4, 5	doll 2, 3, 4
watch 1, 2, 3, 4, 5	got 1, 3, 4, 5	dog 3, 4, 5
3	stop 1, 3, 4, 5	doctor 3, 4, 5
	top 2, 3, 4, 5	lot 1, 3, 5
	what 2, 3, 4, 5	long 3, 4, 5
	want 2, 3, 4, 5	on 2, 3, 5
	7	pond 1, 2, 3
		proper 3, 4, 5
		quality 2, 4, 5
		rock 3, 4, 5
		upon 3, 4, 5
		wash 2, 3, 4
		13

From the foregoing tabulation it will be observed that of the net total of 320 words in the list, 3 words were in all five sources; 7 were in four of the five sources; and 13, or 7% of the total word list, were in three of the five sources.

Of course this constituted, in reality, only a sampling of words

in which these authors, editors, and speakers would use the [ɒ] vowel, and in the first three sources, an extremely meager sampling—insufficient for any conclusions in regard to the use of the [ɒ] vowel by those authors.

IV. Conclusions

1. The [ɒ] vowel is used by some careful American speakers.
2. Being found in Kenyon and in Gray and Wise, it is observed to be recognized by authorities who are favorable to the General American dialect.
3. This research produces a brief but definite list of words that may take the [ɒ] vowel in American speech.
4. It furnishes a graded list of such words from actual speech.
5. Whether or not he uses this vowel in his own speech, each student of phonetics is responsible for:
   a) knowing the facts regarding the vowel, and
   b) being able to make the sound readily and accurately.

THE RECORDING MACHINE AS A TEACHING DEVICE

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AND

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IT HAS long been felt that if students could hear their own voices they would become more aware of faults in voice and diction and so would have a more definite basis for improvement. With the perfection of electrical recording a practical means of reproducing students' voices at a low cost has been attained and the application of this device in speech work has spread rapidly in the past few years.

With the exception of a study made by Dawes[1] of the use of the recording machine as an instrument of therapy and analysis in the speech correction clinic, no objective means of determining the value of the recording machine as a teaching device has been reported. Even Dawes' results were more qualitative than quantitative.

[1] Robert Gates Dawes, *The Recording Machine as an Instrument of Therapy and Analysis in the Speech Correction Clinic.* (The Lawheed Press, Athens, Ohio. 1936.

Some experiments have been carried on with the recording machine for testing purposes. This was essentially true in the study made at Muskingum College.[2] This study states, "One of the ultimate purposes of this study is to evolve a voice-analysis chart that will enable the student to rate himself and thus develop his capacity for self-improvement." No report is available showing that the "capacity for self-improvement" was developed.

An instance of recordings used for definite instruction has been described by Winifred H. Littell.[3] The process was to take recordings of all the students at the beginning of the speech course after which the records were set aside for a time until instruction had been given in voice fundamentals. A few records were then taken for class analysis and discussion after which the student worked on his own record to determine such faults as nasality, glottal stops, poorly formed vowel sounds, articulation, resonance, etc. The student then listened to three or four records of other persons. At the end of the semester a second recording was taken to determine progress. The amount of progress, if any, has not been reported.

It was the object of this study to determine what value, if any, the recording machine has in beginning college speech classes in stimulating pupils to improve their speech in the items of pitch, rate, loudness, quality, enunciation, and pronunciation. These items were chosen because they seem to be the items best demonstrated by the recording machine.

The Procedure

For this study, two beginning college speech classes, taught by the same instructor to assure comparable classroom instruction, were selected. As far as possible the two groups were matched as to the size of the class and intelligence quotient ratings. The experimental group contained 21 members and the control group had 18 members. The average I.Q. of the experimental group was 109.8; that of the control group, 109.7.

Twelve different copies of reading material requiring approximately three minutes to read orally had been selected and typewritten on sheets of paper. Each sheet contained a short selection of both poetry and prose chosen with the aim of making all the selections of as nearly the same difficulty as possible. Instructions at the top of

[2] Muskingum College Faculty, *A College Looks at its Program* (Muskingum College, New Concord, Ohio, 1937), 90.

[3] Winifred H. Littell, "Before and After Taking," The Quarterly Journal of Speech, XXIII (December, 1937), p. 616–619.

the page informed the student that he would be given six minutes, or the time required for two other persons to read before the class, to read his selections over and determine the meaning of the selections. He then was instructed to read the material aloud before the class as well as possible, interpreting the meaning to the listeners.

Each student was rated by five competent judges from the Speech Department on a rating chart, similar to that used in the Muskingum College study, on the following: pitch, rate, loudness, quality, enunciation, pronunciation, and general ability. The rating was on a five point scale: excellent, good, fair, poor, and very poor. If the judge rated a student as fair or below in any of the items he was asked to specify the particular fault or faults by checking one or more of the commonly accepted faults listed at the right of each category. Under general ability the judges were told they might consider any factors they wished in the presentation of the selections such as appearance, action, animation, posture, and other matters of delivery which were not included under the specific heads. Since this item included factors which could not be influenced by the use of the recording machine it was not used in the computation of averages.

During the week following the taking of these ratings a recording was made for each student in the experimental group. In these first recordings the students read the same material on which they had been rated. Subsequent recordings were made approximately every two weeks totaling six recordings for each student during the semester. After the first recording the students gave poetry or prose which had been prepared for class work. Two of the recordings were devoted to the Twenty-Third Psalm before and after class work on that selection. The average length of time required for the reading of the selections for recording was three minutes each.

As a part of the course each student in the experimental group was required to spend at least thirty minutes of his regular preparation time each week listening to his own recordings. No suggestions or instructions were offered by the instructor or the experimenter as to the best method of listening to these records. No help was given to the students in pointing out or discovering faults in their speech which were brought out by the recording, although specific questions arising definitely from the recordings were answered. Through the class instruction the students were left to discover for themselves what faults they had and what means could be used to improve their speech. Only in this way, it was felt, could the actual aid of the machine itself be tested.

During the early part of the course the students in both the experimental and the control groups were encouraged to inspect the rating charts which the judges had filled out at the beginning. These charts raised questions of interpretation and technique and these questions were answered to members of both groups alike.

The second ratings of each group were taken as the oral part of the final examination. The same reading material was used in the second ratings as in the first, each student reading the same selections as he had read for the first rating. This was done for two reasons: first, it was felt that difficulty would be encountered in attempting to select other material which would be comparable; and second, there was a desire to see what effect the listening to the recordings of these selections by the experimental group would have on their subsequent interpretation and reading.

The same judges rated the students at the end of the semester as at the beginning and similar charts were filled out for each student as at the outset. Both sets of charts, those taken at the beginning and those taken at the end, were scored separately on the basis of one to five, one representing very poor and five representing excellent. The average for the five judges on each point was computed for each student and thus, as objective a standard as possible in this type of testing was obtained.

Data and Discussion

The averages for the two groups on each item are given in the tables below. Table I gives the results of the first ratings. Table II gives the results of the second ratings.

TABLE I
Group Averages of First Ratings

	Pitch	Rate	Loudness	Quality	Enunc.	Pronun.	Gen. Est.	Average
Experimental	2.15	2.26	2.57	2.10	2.20	2.65	2.19	2.82
Control	2.09	1.98	2.58	2.10	2.27	2.50	1.90	2.26

TABLE II
Group Averages of Second Ratings

	Pitch	Rate	Loudness	Quality	Enunc.	Pronun	Gen. Est.	Average
Experimental	2.66	2.90	3.02	2.56	2.66	2.75	2.70	2.82
Control	2.52	2.55	2.85	2.60	2.58	2.74	2.40	2.62

An inspection of Table I reveals that the relatively slight differences between the groups at the outset show the two groups to be practically comparable in ability. None of the differences were found

to be statistically reliable. The difference between the averages of all the items (exclusive of "general estimate") which was found to be .09 had a reliability (sigma of the difference) of .12.

A comparison of Table I with Table II shows that both groups made definite progress on every item during the training period. Table III shows this progress and indicates that in almost every instance the progress is statistically reliable.

TABLE III

PROGRESS OF GROUPS DURING TRAINING PERIOD

	Pitch	Rate	Loudness	Quality	Enunc.	Pronun.	Average
Experimental ...	.51 .11	.64 .18	.46 .11	.46 .15	.65 .17	.10 .10	.47 .13
Control	.42 .15	.57 .16	.26 .22	.50 .09	.32 .14	.24 .15	.37 .10

The most significant result for this study, however, is the greater progress made by the experimental group over the control group. Table IV shows this progress.

TABLE IV

PROGRESS OF EXPERIMENTAL GROUP OVER CONTROL GROUP

Pitch	Rate	Loudness	Quality	Enunc.	Pronun.	Average
.08 .13	.17 .13	.19 .16	.14 .12	.14 .11	—.11 .14	.11 .08

An inspection of Table IV reveals that while the progress of the experimental group exceeded that of the control group in all but one item that in no instance is the greater progress statistically reliable and in all cases is relatively slight. This would lead us to conclude that the recordings and their subsequent study by the experimental group under the conditions of the study had not significantly stimulated the group to greater progress in achievement over the group not so stimulated.

CONCLUSIONS

While the results of this study are negative as far as the contribution of the recording machine on progress in the items studied is concerned, the conclusion is not warranted that no such contribution can be made. The value of merely making recordings of all students at the beginning of the semester to which they may listen once or twice, a practice followed in many speech departments, is questionable. The fact that these students seem to make progress during the semester is of little significance for it is to be noted that the control group, without recordings, made practically the same progress as the

experimental group. If the recordings are to have teaching significance some other technique than merely making and listening to recordings must be followed. What that technique should be awaits further study. Perhaps it lies along the line of analysis and study by both instructor and student together. This study seems to show that merely listening to his recorded voice is of relatively little value to a student even when paralleled by a course in beginning college speech.

PALO ALTO SUPPORTS THE FINE ARTS

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AN article by Carrie Rasmussen in the October QUARTERLY JOURNAL OF SPEECH has prompted me to put on paper the work we are attempting to do in Palo Alto. Due to the efforts of a far-sighted superintendent, J. R. Overturf, a fine arts program is in a state of growth. Not only are vocal and instrumental music given supervision but speech also is included in the supervisory plan.

In her article on "Developing Better Speech in the Elementary Schools," Miss Rasmussen asks the question, "Why does the (speech) training not begin in the kindergarten?" and she later makes the statement that, "The kindergarten is not too early to begin. Speech activities should continue through the elementary school, high school and college."

We believe with Miss Rasmussen that speech training should begin early. Speech supervision is in its second year in Palo Alto. The first year we concentrated on the High School, Junior High School, and the fifth and sixth grades. No attempt was made to include all of the classes below the fifth grade although one or two schools began definite work in this field.

Dramatics is included in the High School, Junior High School and the fifth and sixth grades, in the form of clubs and regular classes. It is also used liberally in the other classes as an outgrowth of any unit of work the group has been studying at the time. It is used in these classes not in the sense of a recreational diversion but as a teaching device to enliven the program.

Palo Alto is unique in having within the city much dramatic activity. A community children's theater gives ample recreational opportunity to those children who normally seek ways of expressing

themselves. However, this number, compared to the large number of students in the school system, is small. In the schools we have the opportunity of reaching the many students who must be guided and sometimes urged, if they are to learn to express themselves adequately.

A special speech correction teacher is provided by the Board of Education and it has been proved to the satisfaction of those in charge of the work that results are much more satisfactory when the classroom teacher is conscious of the needs, and cooperative in helping to achieve the desired end. We are hoping to have all teachers become conscious of their responsibility in this field.

We are trying to establish the idea that speech work need not be for exhibition. Much that is of inestimable value to the child never is seen by an audience. However, we do not entirely neglect the performance for audience. Last year schools participated in a city one-act play festival in which work from the fifth grade through the high school was shown. The High School also participated in the Peninsula Drama Festival in which four high schools and one junior college took part. This year various schools in the city will participate in three different drama festivals—one city wide and two Peninsula festivals—one the elementary-junior high festival, and the other the high school-junior college festival. These festivals are in no sense a competition but the pleasurable opportunity of meeting with other schools for the mutual enjoyment of drama.

We hope that in time there will be a great improvement not only in the speech of the students but also in the rounding out of the personalities of the young people with whom we work.

TEACHING THE FUNDAMENTALS OF SPEECH THROUGH GROUP DISCUSSION[1]

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DISCUSSION as a method of resolving group problems has been receiving increasing attention during the last few years. As an extra-curricular activity and even as a regular part of the speech curriculum, it has found an important place in many schools and colleges. Chapters on the technique of discussion have been included in many textbooks treating mainly of argumentation and debate, and recently there has appeared a college text devoted wholly to the principles and techniques of discussion.[2]

Participation in most of the discussion activities thus far has been limited to the superior few. Yet if discussion is the fundamental and essential factor in democracy which its exponents claim, then its technique must be mastered by the average citizen and its philosophy must be inculcated in the habits and attitudes of all the people. Effective participation in discussion must become a commonplace achievement of the ordinary individual.

What is the significance of this thesis for the teacher of speech, particularly for the teacher of the fundamental or general course in speech? In most college classes in speech fundamentals an estimated ninety percent do not contemplate careers in which professional speech is the major factor. They want speech training for the values it may give them in their vocations as housewives, business men, farmers, doctors, secretaries, etc., and in the development of their personalities. Few of them will ever find themselves in the position of orator, swaying an audience with platform eloquence. But they will find themselves participating in group discussions—in their work, in their social lives, in their homes, in civic affairs. They will be obliged to talk with other people and to think with other people, and their personal success and worth to society will depend greatly on their ability to think and talk *effectively* in the cooperative solving of group problems.

[1] This paper is based upon an experiment conducted by the writer under the supervision and with the help of Dr. J. H. McBurney of the School of Speech, Northwestern University.

[2] J. H. McBurney and K. G. Hance, *Principles and Methods of Discussion*, New York: Harper and Brothers, 1939.

It was this realization which led the writer to an experiment which sought to determine whether or not group discussion might be an effective method of teaching the fundamentals of speech in a college course.[3] Two groups of college freshmen were used as the "guinea pigs," one section being taught by the usual platform speaking method, the other section being experimented upon by the use of group discussion as the main approach.

If the experiment was to have significance other than in the personal judgment of the experimenter, it demanded not only a program of objective testing and evaluation, but also that the factors conditioning the experiment be controlled as closely as possible, so that the only variable would be the method of teaching. Consequently an equation—as exact as is possible with human beings as the materials of experiment—was established on the bases of numbers, sex, intelligence, age, and high school records.

In a further attempt to control the conditions of the experiment, the time of meeting for the two classes was set at the same hour on alternate days. The control group met in a large room with a speaker's platform; the experimental group in a smaller room furnished as a living-room, with a large table and comfortable chairs.

The same textbooks were used in the two classes: Sarett and Foster, *Basic Principles of Speech,* and Woolbert and Smith, *The Fundamentals of Speech.* In the experimental group these texts were supplemented with readings from Elliott, *The Process of Group Thinking,* and the chapters on participation in discussion from Monroe, *Principles and Types of Speech,* and with talks by the instructor on discussion technique.

In order that a comparison of results might be made on a basis at least approximating the scientifically accurate, a program of testing was carried out and records systematically kept.

Each student made four voice recordings: one of his extemporaneous speech and one of a reading from literature at the beginning of the three-months period, and one of each again at the end of the term. These recordings were analyzed and each student rated in voice and diction according to a chart adapted from a number of those in use at various colleges.

Motion pictures were taken of the students in each section, as they talked in groups and on the platform, showing manner of walking,

[3] This experiment was performed during the winter term of the 1937–38 school year, at Florida Southern College, Lakeland.

posture, gestures, and physical mannerisms. The movie-taking, too, was repeated at the end of the experimental period. From a careful study of these pictures and from observation in the classroom and on the campus, each student was analyzed and rated on the basis of physical poise.

Further to determine the progress made in the acquisition of those skills and habits commonly designated as objectives in the fundamental course, two standardized tests were used, one form of each being administered at the beginning and another at the end of the experimental period. These were the Victor H. Noll tests of scientific thinking entitled *What Do You Think?*[4] and the Poley Precis Tests.[5]

According to Professor Noll, his tests determine[6] the extent to which the individual has acquired the attitudes and habits of scientific thinking, which he lists as:

1. Habit of accuracy in all operations, including calculation, observation, and report.
2. Habit of intellectual honesty.
3. Habit of open-mindedness.
4. Habit of suspended judgment.
5. Habit of looking for true-cause-and-effect relationships.
6. Habit of criticism, including self-criticism.[6]

The close relationship between these habits which are set up as the desirable factors in scientific thinking and the objectives generally conceded as those of group discussion is readily apparent.

The Poley tests purport to indicate the student's ability to discriminate between the essential and the unimportant, the false and the simply inadequate—again a skill relevant to effective speech habits.

In attempting to measure the acquisition of information, three checks were made. The student's average scholastic rating for the term during which the experiment was being conducted was compared with his average rating during the term immediately preceding the experiment. The same tests on the textbook material were administered to both sections and the grades compared. The third check on information was the *Cooperative Contemporary Affairs Test for College Students, Form 1938.*[7]

[4] Teachers College, Columbia University, 1935.

[5] Public School Publishing Co., Bloomington, Ill.

[6] Victor H. Noll, *The Habit of Scientific Thinking.* New York: Teachers College, Columbia University, 1935. P. 4.

[7] American Council on Education. New York: Cooperative Test Service, 1938.

The measurement of attitudes and personality is a field which has challenged many educators and has produced a large number of more or less reliable tests. The writer concurs in the opinion of many critics that no really satisfactory measuring-stick has yet been devised. Certainly to be classed among the best attempts, however, are the *Bernreuter Personality Inventory*[8] and the Noll test already described. The Bernreuter inventory was used at the beginning of the school year and at the end of the experimental period.

As another scale for the measurement of changes in attitudes, the instructor turned to records of extra-curricular participation and leadership, comparing those of the first term with those of the term during which the experiment was carried on.

These, then, were the measuring-sticks applied to the two methods. The results which they showed will be considered later in this report.

As already indicated, the teaching procedure in the control group was based on the traditional platform speaking approach, with considerable drill in bodily action, voice, and diction. The speaking exercises consisted of original extemporaneous speeches and interpretative readings, both delivered from the platform as individual projects.

The important difference in the conduct of the experimental class was the use of group discussion instead of individual speaking from the platform. Preparation was made not only by the leader, but by each participant—through investigation, study, deliberation, following the steps in the process of reflective thinking as analyzed and described by Dewey.[9] Records of such preparation were made in the form of discussion outlines.[10] These outlines, it should be added, were handed in to the instructor before the class discussion began, lest they restrict the freedom of discussion. Even more than adequate preparation was stressed the necessity of approaching the problem and its discussion with tolerance and an eagerness to find the truth, rather than with a dogged determination to justify personal opinion.

Through informal group discussion such problems as the following were discussed: How may the dining facilities of our college

[8] Stanford University Press, California, 1935.

[9] John Dewey, *How We Think*. New York: D. C. Heath and Co., 1933. Pp. 1–12.

[10] As suggested by Dr. McBurney and now included in McBurney and Hance, *op. cit.*, pp. 66–79.

be improved? What should be the foreign policy of the United States at the present time? Should the Ludlow Referendum Bill become law? What is the divorce problem and how may it be met? What is the most satisfactory grading system for a college? How may a more active intellectual life be stimulated on our campus? Is the United States tending toward Fascism?

In many instances solutions were arrived at which were truly an integration of ideas—solutions agreed upon unanimously as superior to the tentative solution offered by any individual. In some cases no agreement was reached but results could be measured only by the extent to which understanding of the problem was broadened and deepened, and by the social values inherent in participation in discussion. The suggestions on procedure and conduct of informal group discussion offered by Elliott[11] were adhered to as closely as possible.

From informal group discussion, the class turned to the panel discussion. Only one discussion of this type was held, with a student leader, and on the problem: Should the United States set up an economic boycott against Japan? The four members of the panel and the chairman carried on the discussion until the channel of thought had reached a fairly definite turn, when the "audience" was invited to participate in open forum.

The last form of discussion used (for other than textbook problems) was the symposium followed by a forum period. The question was: What is the solution to the Negro problem in the South? There were four speakers and a student chairman who introduced the speakers and presided during the question period. The class met in the assembly room for the symposium, and the speakers delivered their talks from the platform. Other interested students were invited to augment the class as audience.

Study of the textbooks was treated by discussion methods as far as feasible. For example, the reading of certain chapters was followed by a consideration of the problem, What is good conversation? The questions of the role of bodily action in communication and of the social and practical importance of good diction were handled likewise. The problem of voice improvement provided the question for a symposium, one speaker discussing breathing, another phonation, etc.

[11] *The Process of Group Thinking.* New York: Association Press, 1932. P. 35.

There were some periods of drill in voice, enunciation, and articulation. These were motivated by listening to the voice recordings and by realization of difficulties through participation in discussion. Unlike those in the control group, these exercises were not routinized but were used only as the need appeared. Suggestions for overcoming individual defects were freely given; and the instructor felt that in so doing there was no deviation from the plan set up. Group discussion, rather than platform speaking and reading, was used as the main approach and was adhered to as such.

What were the results—the measurable results—of the experiment?

On the Noll tests of scientific thinking, the experimental or discussion group made a median gain of 5 points; the gain made by the control group was 2 points. According to the norms established on the test scores, the gain of the experimental group was approximately seven times the average gain during a three-months period, that of the control group somewhat more than three times the average.

The gain made on the Poley Precis tests was the same for the two groups.

In scholastic grades (including all courses in which the students were enrolled) the median gain of the experimental group was exactly ten times that of the control group.

There was no significant difference between the average ratings of the two groups on the tests given on textbook material.

On the Contemporary Affairs test the experimental group's median score was 11% higher than that of the control group. Increase in participation in extra-curricular activities was almost 50% more for the control group than for the experimental group, however.

In voice and diction the median score of the experimental group showed a gain 56% greater than that of the control group. The explanation of this fact appears to be two-fold: first, the discussion situation provides a greater incentive for improvement; and, secondly, the student himself is better able to judge directly and immediately the effectiveness of his efforts to communicate his ideas and feelings. That is, if he articulates poorly, he is made aware immediately of his failure to make himself understood by the group; if his voice is disagreeable, he cannot fail to realize that he is irritating the group and hampering his own participation in the discussion; if his diction is slovenly, his ideas are likely to be accepted as also slovenly; if he speaks inaudibly, he finds it necessary to repeat what he has said in such a way as to be understood. The writer would not, on the

basis of this evidence, attempt to promote discussion as a method of developing silver-tongued orators or actors with a repertoire of tones from the pectoral to the falsetto; but as a means of developing the vocal qualities and linguistic facility demanded by everyday life situations, it appears to be effective.

In the elimination of physical mannerisms deemed a hindrance to effective communication, and in the general improvement of posture, manner of walking, gestures, etc., the platform speaking group made a gain 30% greater than that of the discussion group. Observation prompts the writer to add, however, that the students in the discussion group appeared to gain physical poise and to lose self-consciousness more quickly than did the platform speakers; a fact, if accepted as such, to be explained by the greater stress on communicativeness and the total elimination of exhibitionism in the discussion approach.

Most of the Bernreuter scales indicated no significant changes, a fact due perhaps to the relatively brief time between the two administrations of the inventory. There was a tendency on the part of the experimental group, however, away from the extremes of both introversion and extroversion and toward the upper normal range which Murray designates as that of the "objective introvert";[12] whereas the control group moved from a tendency toward introversion downward on the scale to the lower normal range termed that of "objective extroversion."[13]

In the experimental group the problems, chosen by the students themselves, always provided "something to talk about"—a provision woefully lacking sometimes in platform speaking, as any teacher of public speaking will testify!

In the light of the foregoing comparisons it may be stated, then, that there seem to be important values in the use of discussion as a tool for the teaching of certain fundamentals of speech: the development of the habit of reflective thinking and of desirable social attitudes; the acquisition of necessary information; and training in the effective use of the vocal mechanism and of language. These values appear to justify the incorporation of units of discussion in the fundamental course, as complementary to the usual projects and exercises in platform speaking and reading.

As a matter of fact, such a scheme has been followed in the fun-

[12] Elwood Murray, *The Speech Personality*. Philadelphia: J. B. Lippincott Company, 1937. Chapter 6.

[13] *Ibid.*

damental course as taught by the writer and by others during the current school year.[14] Informal discussion was used as the vehicle for orienting the student in the study of speech. The classes proceeded to the panel discussion and then the symposium, and thence to individual platform speeches and interpretative readings from the platform. Throughout the fundamental course discussion and individual platform speaking are being effectively used, one to motivate and complement the other.

It seems to the writer that if the teacher of speech accepts speech as the principal means of achieving personal development and social adjustment, then he cannot ignore the values which are necessarily inherent in a method which actually creates the kind of situation in which speech as a tool is to be used most frequently throughout life.

GREEK DRAMA IN COLLEGE

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THE purpose of this paper is to present two types of information regarding Greek drama revivals by American colleges: (1) the origin and the extent of this activity in the United States; (2) the methods of approach that have been followed in producing the plays.

A little more than half a century ago—on May 17, 1881, to be exact—Harvard University presented the *Oedipus Rex* of Sophocles in the original Greek on the stage of Sander's Theater.[1] This was the first revival of a Greek drama in America, as Mr. Norman testifies in his interesting description of the production. The play was performed to capacity houses for five successive nights. Students and professors of the classical languages, it is reported, came from every section of the country to witness this revival. Tickets, which originally sold for two dollars each, rose to as high as fifteen dollars in the hands of speculators. So great an interest did the production arouse that Daniel Frohman organized a professional company of

[14] Specifically at Northwestern University, Evanston, Illinois, and at Rosary College, River Forest, Illinois. There are probably other colleges and schools where such a plan is followed.

[1] Henry Norman, *An Account of the Harvard Greek Play* (Boston, J. R. Osgood and Co., 1882), 1–4.

the *Oedipus* and played it in English translation for two weeks in Boston and New York.[2]

The interest and enthusiasm with which the Harvard presentation was received encouraged other colleges throughout the country to attempt Greek revivals. In 1882 the University of Notre Dame revived the *Oedipus Rex,* and a year later, it gave the *Antigone.*[3] Then, in 1885, Beloit College initiated its practice of giving classical drama in English translation, the texts of which the students in the class in advanced Greek prepared for each production.[4] The year following the Beloit project saw the first presentation in America of a Greek comedy, the *Acharnians,* at the University of Pennsylvania.[5] Another interesting production of this early period was the *Electra* of Sophocles at Smith College in 1889 under the direction of Professor Tyler of the department of Classical Languages.[6] This revival was given in Greek by an all-women cast. From this date forward, the number of productions of Greek dramas steadily and constantly increased. Space does not permit a detailed account of this growth from its early stages down to the present day. That the movement to revive Greek plays has been a very extensive and active movement is shown by the fact that during the fifty-six years between 1881 and 1936, colleges and universities in almost every state in the Union gave over 350 productions of the ancient Athenian dramas.[7]

It is interesting to observe that the period of greatest activity in Greek drama revivals was the ten years between 1926 and 1936.[8] In that decade, college theaters in this country presented more than 180 productions of thirty-two of the extant tragedies and comedies. Another fact that is worth noting is that during this same period, the great majority of the revivals were directed or sponsored by departments of Speech and Dramatics.[9] Previous to 1926, Greek departments gave most of the revivals of the classical drama.

A second topic of interest pertaining to the subject of Greek

[2] Daniel D. Hains, "Greek Plays in America," *The Classical Journal,* VI, No. 1, October, 1910, 26.

[3] *Notre Dame Scholastic,* XV, May 20, 1899, 641.

[4] Hains, *op. cit.*

[5] *New York Times,* May 15, 1886.

[6] Henry M. Tyler, *A Greek Play and its Presentation* (Northampton, 1891), 1.

[7] Domis E. Pluggé, *History of Greek Play Production* (New York, Bureau of Publications, Teachers College, Columbia University, 1938), 30.

[8] *Ibid.,* 23 *ff.*

[9] *Ibid.*

drama in college concerns the methods of approach used in producing the plays. A fact of particular interest, which this investigation into the history of Greek play production has brought out, is that two very different procedures have been followed in presenting classical drama in the college theater. Greek departments generally have attempted to give their productions in the traditional manner; that is, their aim has been to reproduce, as nearly as possible, an Athenian performance of the fifth century B.C.[10] Departments of Speech and Dramatics, on the other hand, have endeavored to present the plays in accordance with modern theater techniques.[11] In order to make clear the difference between the two procedures, it will be necessary to describe the way in which certain details of production were treated in the traditional and in the modern presentations.

First to be considered is the traditional method. The traditional approach, as exemplified in a number of college revivals by Greek departments, aimed at historical accuracy in treating some of the details of production.[12] The details which received attention, were playing area, setting, costumes, and chorus. The chief sources of information relied on in planning traditional performances consisted of two general types: archaeological remains, for example ruins of ancient theaters and vase-paintings; and literary testimony, notes of lexicographers, architects, and commentators on the plays.

In determining the nature of the playing area, for instance, directors of traditional performances generally followed the Dörpfeld theory regarding the stage of the ancient theater.[13] This theory holds that during the fifth century both actors and chorus performed on the same level in the orchestra space in front of the scene-building.[14] In outdoor productions, a grass plot on the campus served to represent the ancient orchestra, but for indoor presentations, either the floor of the auditorium or the regular stage of the theater was used for this purpose. In a few instances, however, historical productions have followed literary tradition in this matter; that is, the principals performed on an elevated stage, while the action of the chorus was confined for the most part to a lower level directly in front of this stage.[15]

[10] *Ibid.*, 63.
[11] *Ibid.*, 127.
[12] *Ibid.*, Chapter V.
[13] *Ibid.*
[14] William Dörpfeld, *Das Griechische Theater* (Athens, Barth and Von Hirst, 1896), 343.
[15] Pluggé, *op. cit.*

Practice varied to some extent as regards the settings provided for traditional performances.[16] In a number of instances, the typical background for these presentations consisted of a backdrop or of several flats fastened together, representing the façade of a palace or temple painted to resemble white or gray marble, laid out in rectangular blocks. This façade generally contained three doors, a large one in the center and two smaller ones at either side. Ruins of Hellenistic theaters served as the principal source for this idea. For out-of-door performances, however, some building of Greek architecture on the campus was often used to represent the scene-building for the production. A third practice was to use no scenery of artificial nature, but to let the natural setting of trees and sky suggest the background for the play.

The prevailing purpose in designing the costumes for traditional performances was to achieve historical accuracy.[17] Vase-paintings usually constituted the chief sources for lines, colors, and decorations. No attempt in these revivals was made to increase the bulk or height of the actors, in conformity with literary tradition, by means of padding, headdresses, or high-soled shoes. The costumes were constructed as closely as possible in imitation of the dress of the Athenian citizen of the fifth century. In only a very few of the productions were masks worn by either the players or the members of the chorus.

Besides playing area, costumes, and settings, the treatment of the choral element formed a fourth important consideration in traditional performances. Perhaps the first question of interest in connection with the chorus is that bearing on the delivery of the odes. According to literary tradition, the chorus in the ancient theater sang these lyrical portions of the drama in unison.[18] In a number of revivals by American colleges, this tradition was observed in the rendition of the odes.[19] For some of these productions, music to accompany the singing was written in a manner to suggest the ancient Greek melodies. Another item of interest relating to the treatment of the chorus in these presentations is the choral dance. In a number of productions by Greek departments, the members of the chorus danced, presumably in the ancient manner, immediately after the recital of the odes.[20] In only a few instances was the dance per-

[16] *Ibid.*

[17] *Ibid.*

[18] Guido Adler, *Handbuch der Musikgeschichte* (Berlin, Wilmersdorf, 1930), 47.

[19] Pluggé, *op. cit.*

[20] *Ibid.*

formed during the singing of the lyrics. The type of dance used varied widely. Often, it consisted merely of certain swaying movements of the whole body, together with expressive actions of the face, hands, and arms. Sometimes, it was no more than a rhythmic walk. Occasionally, it was very elaborate in detail, actually a modernized version of Greek dancing. Figures on vase-paintings usually furnished ideas for the gestures and attitudes of the dance.

Still a third item that received attention in the traditional treatment of the chorus was the speaking of the dialogue assigned to the choral members in certain of the plays.[21] In many revivals, the leader alone spoke this dialogue, in accordance with one belief regarding ancient theater practice.[22] Some directors, however, distributed the choral dialogue among the individual members of the chorus and, in so doing, followed a second belief concerning traditional practice with regard to this point.[23]

A fourth major problem in traditional performances related to the position and action of the choral group during the progress of the main part of the play.[24] Two different types of procedure seem to have been followed regarding this point. In some of the revivals, the members of the chorus stood on a lower level than that on which the actors moved, and throughout the play interpreted to the audience by means of formalized gestures their reaction to the events taking place on the stage. In other revivals, the members of the chorus mingled with the actors in the playing area, and reacted to the dramatic situations of the performance in the manner of interested spectators.

In the foregoing account, an effort has been made to outline the main aspects of production that received attention in traditional performances by American colleges. These, as was shown, were playing area, setting, costumes, and chorus. As a basis for comparison, it will be instructive and interesting to describe briefly the manner in which these same details were handled in a modern presentation of a Greek play.

It was stated previously that in revivals by departments of Speech and Dramatics, the aim of directors generally has been to adapt the

[21] *Ibid.*

[22] Roy C. Flickinger, *The Greek Theater and its Drama* (Chicago, University of Chicago Press, 1918), 165.

[23] Arthur E. Haigh, *The Attic Theatre* (Oxford, Clarendon Press, 1907, 3d ed.), 291, 357.

[24] Pluggé, *op. cit.*

plays to the modern stage. According to the tenets of modern theater practice, every element that enters into a performance should aid in interpreting the thought and mood of the play.[25] This general principle governed the treatment of the various aspects of production in revivals aiming at modern stage presentations.[26]

One characteristic of these revivals was the use of a series of levels for the playing area. For example, in the production of the *Iphigenia in Tauris* at Columbia University in 1936, the director utilized several levels in working out the action of the play, the stage floor, the steps and platform in front of the temple, and an elevation along the back of the stage, representing an irregular rock formation. This plan in staging provided opportunities for effective picturization and emphasis of the various scenes of the play.

A second characteristic of these revivals was the variety and originality of their settings. Sometimes the director utilized line and color in designing his set in order to interpret the thought and mood of the drama. The setting for the *Iphigenia in Tauris* at Columbia University, for example, suggested a desolate temple on a barbaric seacoast. To create an impression of a wild, barbaric atmosphere, blues, tans, and reds were used for the rocks, the temple, and other details that made up the stage picture. The contours of the scenery were in broken, jagged lines to give a sense of excitement and danger. In some instances, directors used a formalized set, consisting of pillars, flats or drapes, and several levels, and created mood largely through lighting. In other productions, a single column and a platform served to symbolize in an abstract and general way the palace or temple. Generally speaking, the emphasis in designing settings for modern presentations has been on simplicity and suggestion, rather than on realistic representation of details.

In regard to the costumes for these revivals, the chief purpose has been to achieve an artistic effect, rather than to attempt historical reproduction. The authentic Greek costume was used merely as a convenient starting point for the design. Line and color were employed to suggest the dominant emotional traits of the role portrayed by the actor. A few examples will illustrate the typical procedure in this respect. For the *Trojan Women* at Russell Sage College, the color scheme of Hecuba's costume was black and gray, and the lines

[25] Hiram K. Moderwell, *The Theatre of To-Day* (New York, John Lane and Co., 1914), 123; Sheldon Cheney, *The New Movement in the Theatre* (New York, Mitchell Kennerly, 1914), 123.

[26] Pluggé, *op. cit.*, Chapter VI.

of her dress were straight and severe. Andromeda in the same production wore blue and white to picture courage and dignity, according to the director. Helen's costume was in gold and green; its lines were softer and more flowing than the others. The director's idea was to suggest loveliness and outraged pride. In the same play at Texas State College for Women, Hecuba wore a chiton of bluish red and a himation of deep purple to connote tragedy, grief, and bloodshed. Helen in this revival dressed in yellow with a robe of yellow-green and a gold head-dress. This, in addition to affording a strong contrast to Hecuba, carried an unpleasant connotation of deceit and trickery. Probably these few instances are sufficient to show the general approach in designing costumes for modern stage presentations of Greek drama.

Regarding the handling of the different choral details, considerable variation in practice existed. This was especially true with respect to the delivery of the odes. In a number of revivals by departments of Speech and Dramatics, choric speaking was the mode of expression used for this part of the drama. In several instances, the chorus sang the odes in unison to the accompaniment of a flute or some stringed instrument. For at least two productions, chanting was used in the recital of the odes. Still a fourth method was harmonic singing, that is, singing in modern style. Often two or three of these different methods were combined. For example, in the revival of the *Clouds* at Williams College, the chorus of clouds sang the odes mostly in unison, but occasionally the antiphonal form was used, and once or twice the leader of the chorus sang a solo. For the *Trojan Women* at Brigham Young University, the chorus sang the odes for the most part in unison; parts, however, were given in the manner of choric speech.

Practice varied again as regards the type of action performed by the chorus during pauses in the drama. In several of the revivals, the chorus performed a dance, presumably after the ancient manner, either before or after the recital of the odes. Only a few attempted dancing during the recitation of the lyrics. In a number of instances, the delivery of the odes was accompanied by formalized gesturing, swaying movements of the body, and often by steps forward and backward. Frequently, however, the choral members merely stood still as they spoke or sang the odes.

Two points remain concerning choral treatment in modern stage presentations, the speaking of the dialogue assigned to the chorus, and the action and position of the chorus, while the main part of the

drama is in progress. In most revivals by departments of Speech and Dramatics, the leader alone spoke the dialogue. When the members of the chorus were not directly concerned in the events taking place on the stage, they were moved to some subordinate part of the playing area, where they would still fit into the general design of the stage-picture. As the play progressed, they listened and reacted in the manner of interested spectators.

In the preceding paragraphs, two methods of approach in producing Greek drama have been described, the traditional and the modern. Greek departments generally have preferred the traditional approach, while departments of Speech and Dramatics have usually chosen to adapt the plays to the modern stage. No doubt, it is largely a matter of opinion as to which of the two procedures is more desirable to follow in reviving a Greek drama. At the same time, certain criteria may be used to evaluate the relative merits of these different methods.

One objection that may be raised to the traditional approach is that it must be more or less of a compromise with the methods of modern stage presentation. It can be neither entirely traditional, nor entirely modern in style. A traditional performance represents a mixture of techniques. As a consequence the unity of the production is sacrificed. From the viewpoint of modern theater practice, lack of unity in a performance is a serious defect.

A second major objection to the traditional approach is the emphasis it places on photographic representation of the details that enter into a production. The logical result of that mode of procedure is often a collection of museum pieces that hinder rather than aid in the performance of the play. As one writer on the Greek theater has expressed it, the details that comprise a traditional performance are extraneous to the real purpose of a stage revival, which is dramatic presentation.[27]

The modern method of play production, it may be restated, utilizes every element that enters into a performance to emphasize the central theme and emotion of the drama. Its principal aim is to make the play understood and felt by the audience in the most effective manner possible. From the standpoint of the theater practice of today, an artistic presentation of a Greek play demands the application of modern methods, since modern methods permit a unification of all phases of production necessary to give the performance theatrical effectiveness.

[27] Lewis Cambell, *Guide to Greek Tragedy* (London, Percival and Co., 1891), 326.

THE TEACHING OF DRAMATICS AT GLENVILLE HIGH SCHOOL, CLEVELAND

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DRAMATICS in the high school, if it is to be really effective, should be placed on the same level as any other subject in the curriculum. It should not be merely a diversion, a haphazard extra-curricular activity with no specific aims or ideals, but a recognized credit subject established in the course of studies on a sound pedagogical basis. Its primary purpose is the development of personality. The natural conclusion, therefore, is that it should be given such recognition. This is what has been done at Glenville High School in Cleveland.

In this school we find one hundred and fifty students coming into daily contact with all the various phases of theatre production through a definite, organized plan. Four regular classes in acting, two in stagecraft and one in scene design provide ample opportunities for those who desire to secure practical training in theatre technique. These classes are open to students enrolled in any senior high school grade. Sophomores, however, are given the preference. Personality development is a slow process, and the best results are possible only through a long period of apprenticeship. Talented students, therefore, are encouraged to begin their dramatic training as soon as they enter Glenville High School and to continue it until they graduate three years later.

Students for the classes in acting are carefully selected through a definite system of try-outs. Far more apply than can possibly be accommodated. The aim is to enroll those who, in the opinion of the director, will profit most by the training that is offered.

The four classes are divided into two sections. One class is advanced; three are elementary. Promotions to the advanced class are made solely on the basis of merit. The fact that a student is a senior has nothing whatever to do with his acting ability. We find, therefore, in this advanced section juniors as well as seniors, and sometimes even sophomores. The same is true of the elementary classes. Definite growth in the art of acting is the sole criterion by which a student's position in these groups is determined. Every student in dramatics knows this and realizes from the very first that it is only by persistent effort and intensive study that he can hope to realize his ambition of becoming a member of the advanced class and appearing in the school's major productions.

In all these classes a practical laboratory method of training is used. Young people of high school age are far more interested in actually participating in pantomimes, monologues, scenes and plays than they are in learning the principles of acting by textbook rote. This does not mean, however, that they refuse to recognize the value of a basic course in the fundamentals of acting as a primary requisite for such a difficult art. It is merely a question of method. High school students are keenly receptive to every phase of technical training provided the class is conducted as a laboratory workshop in which there is a skillful dovetailing of a little theory and a great deal of practice. They enjoy learning to act by acting, and welcome constructive criticism and wise guidance. By means of pantomimes, voice and diction exercises, selected scenes for interpretation, monologues and plays, slowly but thoroughly they learn the fundamental principles of acting with a minimum of formal instruction. Such knowledge is apt to remain with them for the rest of their lives.

In the elementary classes the technical principles underlying pantomime, voice production, interpretation and make-up are thoroughly studied and applied. Pantomime comes first. How to handle his body with ease and grace on the stage is one of the most difficult problems that the high school actor has to face. When appearing in plays adolescents are inclined to be awkward and rigid in their movements and gestures. They find it difficult to maintain an easy, erect posture, and are often at a complete loss as to what to do with their hands and feet. For this reason several weeks each semester are devoted to the study of pantomime. Every student is carefully checked on his habitual posture: on the way he sits and rises, on the way he walks, and on the gestures he uses. Specific exercises are then given to help him overcome his peculiar difficulties. He is required, moreover, to work out and present before the class a large number of individual and group pantomimes. Some of these are suggested; many are original. To secure new and interesting material he is encouraged to study people in real life. The class then discusses and evaluates these pantomimes according to definite standards which have been set up at the beginning of the course. By such laboratory methods the young actor soon begins to realize the importance of developing his body as a flexible agent of expression. Through long and constant practice, first in pantomimes and later in plays, he trains his muscles so to obey him that by degrees his body becomes an asset in acting rather than a liability.

An actor, however, must be heard as well as seen. He must have

a flexible voice as well as a flexible body. And yet how rare on the high school stage is a clear, well-modulated, expressive voice. How seldom do we hear deep, rich, vibrant tones and perfect enunciation. It is impossible, therefore, to underrate the importance of the study of voice production as an absolute essential in the training of the student actor. Of course, people are usually unaware of their own speech defects. For this reason the voice of every new student in the elementary classes is tested early each semester. This enables the young actor at the very beginning of the course to recognize his own major faults. He is then assigned definite corrective exercises, and from time to time his progress is carefully noted. This corrective process, of course, is a long and arduous one. Much individual instruction and constant checking are necessary. Marked improvement, however, does come, provided the student is willing to pay the price through many hours of persistent practice.

But the beginner's technical training does not stop here. He must work out some specific methods of interpreting and ultimately creating definite roles on the stage. For laboratory practice, monologues, selected passages in poetry, and scenes from modern and classic plays provide excellent sources of material. His first task is to make an exhaustive study of the particular selection he has in mind. He cannot possibly express what he does not understand. He cannot give out what he has not taken in. Then follows a searching analysis of the character he wishes to portray. In this connection he is required to fill out a questionnaire which calls for intensive research. Only by some such means is he able to visualize the character and then recreate it. After memorizing and rehearsing the selection, he presents it before the class for constructive criticism and discussion. The plan is extremely popular with the students because it gives each individual an excellent opportunity to learn the technique of interpretation in a very practical way.

In this whole process of building up a part the director acts as a guide. By pointed questions and suggestions he stimulates the student's imagination. He teaches him to think out his own interpretation in the light of all the information he can possibly secure concerning the character he is endeavoring to create. His entire procedure is suggestive rather than imitative.

This training paves the way for the actual participation of the beginner in a one-act play. Up to this time he has done all his work in the classroom; now he is given an opportunity to appear in a production which will be seen by the student body at large.

All plays are selected by a play-reading committee consisting of advanced students who work under the guidance of the director. Scores of new plays are actually tested in the classroom according to certain definite standards. These plays must have entertainment value. The audience must not be bored. It must be given what it wants. This does not mean that cheap, trivial plays must be selected. In a vast majority of cases an audience does not want these. From the very first it has been the aim of the Glenville Players to build up, year by year, a better type of audience taste, and the results have been extremely gratifying. Much greater interest in the various productions has been aroused, not only in the school itself but also throughout the entire community. As a result, only the genuinely worth-while, challenging play now stands any real chance of success. This fact accounts for the selection by the advanced class during recent years of such difficult vehicles as *Beyond the Horizon*, *Mary of Scotland*, and *Death Takes a Holiday*.

From time to time during the fall semester several one-act plays are presented in the school auditorium as matinee programs by the elementary classes. A small admission fee is charged to cover the actual cost of production. Early in the spring a One-Act Play Festival is held. Last March the series consisted of nine short plays of various types, involving the use of fifty-four different actors. The idea seems to be an excellent one. It gives a large number of beginners brilliant opportunities to demonstrate their acting ability under actual theatre conditions. It provides, furthermore, a very practical method by which the director can discover new material for the advanced class.

The regular, daily classroom work involved in the casting, rehearsing and staging of all these one-act plays affords the elementary student the most valuable and practical means by which he can learn, step by step, the rudiments of acting. He has worked out the technical principles underlying pantomime, voice production and interpretation. He is now in a position to gain some actual experience in acting, and, after all, experience in this field, as in so many others, is the best teacher.

The work is conducted in a thoroughly systematic manner. The first step is a general reading of the play by a tentative cast seated in a group. Discussion then follows, in order that the students may become familiar with the director's conception of the play: the manner or style of production which he has in mind, the various characters and the effect those characters should produce on the audience. Tryouts then begin. Before any student competes for a part he is required

to analyze the role by the same method which he used in his study of interpretation.

The system of try-outs applies to all plays that are produced at Glenville High School. The whole question of casting is thoroughly discussed in each class so that every student knows exactly the rules by which he must abide. To give as many students as possible an opportunity to act, most parts are double-cast, with a different cast participating at each performance. This policy results in keen competition and, as a rule, in better work. It also serves as a form of insurance against having a production handicapped by the illness of a player. Try-outs are open to every student in the class. The director "plays no favorites." Competition is encouraged. As a result, his judgment is never questioned.

When the casting is completed, a regular rehearsal schedule is announced, with a definite aim for every rehearsal. Rehearsal periods correspond to regular class periods, which are forty-five minutes in length. During the first few rehearsals the cast walks the main action of the play and works out necessary stage business suggested by the director. With a specific plan in mind the actor then proceeds to study his lines, stage movement and stage business—all at the same time. As he builds up his part he is encouraged to devise supplementary business which will add to the effectiveness of the characterization and of the play itself. Lines must be learned by a certain definite date. Otherwise no definite progress can be made. Where the play is double-cast, much time is saved by scheduling simultaneous rehearsals for each cast, with an advanced student assisting the director.

During all these drill periods the student continues to increase his knowledge of the technique of acting. Such essentials as climax, contrast, tempo and rhythm are thoroughly learned. By daily practice the young actor forms the habits of snapping up his cues, pointing his lines, thinking his way through conversation, using effective pauses, motivating all his movements, staying in character, working for variety and playing his role with restraint. These habits he crystallizes still further in the advanced class, in which more difficult vehicles are attempted. Much time is spent in breaking up a long play and polishing important or difficult scenes. Many of the fundamentals of acting can be taught in this way. Later the entire play is rehearsed to blend harmoniously all the various elements that go to make up a finished production.

Each student is responsible for his own make-up. He learns the fundamentals of this art by the same laboratory method as he learns

the fundamentals of acting. The basic principles of straight and character make-up are carefully explained and demonstrated; a complete outfit of make-up materials is always at his disposal, and continual practice in working out his individual make-up problems is encouraged. At the final performance he is graded on this phase of his dramatic work as one of the essentials in his training as an actor.

Parallel with these courses in acting are two courses in stage technique: one in scene design and another in stagecraft. Many students vitally interested in the production of plays are not endowed with the ability to act. Some of them, however, do possess talent along artistic and technical lines. For such students these technical courses provide a valuable and practical outlet.

A class in scene design, consisting of selected students enrolled in art and art appreciation, meets one period every day to make an exhaustive study of the mounting of the various productions. The instructor in charge is a regular member of the faculty in the art department. After consultation with the director she determines the style of each production and works out with the class by means of sketches, drawings and models the practical designing of stage settings, properties and costumes. For a recent production of *Mary of Scotland* this group spent many hours doing intensive research work at the Cleveland Public Library securing detailed and accurate information which would aid them in designing the entire background of the play as authentically as possible. This same specific treatment is accorded every play which is presented publicly by the various acting groups. The class in scene design is also responsible for the painting of the scenery and the designing of interesting and effective program covers and advertising posters.

Two classes in stagecraft afford definite technical training to students interested in scene building, stage lighting and stage management. These classes also meet for one period every day. Far all such work regular credit towards graduation is given. Those who have had previous experience in mechanical drawing and manual training in the junior high schools are recruited as draftsmen and carpenters. Each semester the instructor in electricity recommends a few students for membership in the lighting crew, while the teacher of household economics suggests the names of girls who excel in costume design and sewing. The idea is to provide a practical and interesting outlet for the special technical skill possessed by particular students in the school. By working together on sound technical lines in the production of the various plays they develop their own individual talent

and at the same time learn the important social quality of cooperation.

A thoroughly organized technical staff takes complete charge of all the productions. At the head of this staff is the stage manager, who has been promoted from the ranks. In his first year he was a member of the stage crew. Later as the result of efficient work, he became assistant stage manager and finally won a truly coveted position in replacing the graduating chief of the technical staff. The same system of promotion pertains to every other important technical and business position. Only through success in a minor position can any member of the Glenville Players hope to win a place of responsibility in the organization. In this way it has been possible to build up a smoothly working technical corps that does not depend too much on the personal appearance of the director. The stage managers, the stage crew, the electricians, the costume and property mistresses all learn to take genuine pride in their jobs and receive as much rcognition as the members of the acting group.

The business staff, headed by the business manager, arranges for the financing of the entire season's program. The dramatics organization cannot spend what it does not earn. A budget is prepared for each production, and expenses are kept strictly within the limits of this budget. All money from the sale of tickets is placed in a special dramatics fund, on which checks are drawn to defray the cost of the various productions and to purchase necessary supplies and equipment.

In some high schools plays are produced with one main aim in view—to make money . . . but not for dramatics. For this reason the cheapest and most trivial material is selected. This is not true at Glenville. The best plays are chosen; larger audiences are attracted; and the net proceeds are reinvested in such equipment as will make possible more effective productions.

This, then, is the dramatic set-up at Glenville High School. In many respects it may seem an ideal one. Undoubtedly the question arises: "How is it possible?" The answer is fairly simple. The administrators have been wise enough to understand the true educational significance of dramatics and to give to it its rightful place as a vital subject in the high school curriculum. They have kept abreast of the times, and have sensed the ever-growing demand on the part of industry, professions and higher institutions of learning for young men and women with positive personality traits—correct speech, poise and freedom of movement, a quickened imagination, self-confidence, initiative, a sense of responsibility, an appreciation of the worthwhile in drama, art and music and a broadened outlook on life.

EDITORIAL

STATISTICS AND THE NATIONAL ASSOCIATION

STATISTICS may be and often are dull and dry reading. Few of us take great pleasure in poring over long tables of figures classified under various headings and carrying little meaning or significance. We give them only a casual glance, and then turn to more interesting material. Occasionally, however, these data when analyzed reveal a surprising story of growth and achievement; they sometime constitute a half-hidden record of the initiative, industry and faithfulness of an individual executive who, over a period of years, has discharged with peculiar effectiveness the obligations thrust upon him.

The Treasurer's Report, carried in the April (1939) issue of THE QUARTERLY JOURNAL OF SPEECH, when examined from this point of view, takes on a new significance; the pages of figures come to life. Carefully studied, it presents a history of the remarkable growth of the National Association of Teachers of Speech. But it is even more: it is also a record of the outstanding achievement of the retiring Executive Secretary, Professor G. E. Densmore; for more than to any other one individual, The National Association owes its present status to his untiring labor in the business office.

When it is remembered that much of Professor Densmore's eight and one-half year term of office was during the worst years of the depression, the record is even more significant. Except for the year 1933, when the membership of the Association showed a decrease over the preceding year, the total membership has shown a steady growth. By the end of 1938 it was two and three quarters times as great as it was in 1931, when Professor Densmore took over the office.

Partly because of this increased membership, and partly from other causes, the income of the Association has increased also. Between 1930 and 1938 it trebled. Because increased circulation of THE QUARTERLY JOURNAL OF SPEECH makes it a better advertising medium the number of pages sold to advertisers in 1938 was more than two and one-half times what it was in 1931, bringing to the Association an income from that source alone four times as great.

Increased income, of course, is only part of the story. We do not know what happened during the years prior to 1930. Since most of them were "boom" years, it may be assumed that deficits were rare. But we do know that despite the depths of the depression from 1931 onward, the National Association of Teachers of Speech has never operated under a deficit. On the contrary, the total assets of the organization show a steady increase, and by 1938 had reached a record high of five times as great as in 1930. In no year did these assets show a decrease over the preceding year. The actual cash on hand was, by the end of 1938, more than ten times what it was in 1930.

During Professor Densmore's term of office, too, the Association has increased its services to the membership. It has increased by approximately one hundred and fifty the number of scholarly pages published. The *Speech Monographs* were launched, and five consecutive volumes have been published. The Teacher Placement Service was inaugurated in 1934, and in 1935 the National Directory was begun.

As compared with similar organizations in other fields, the National Association of Teachers of Speech has more than held its own. Its growth has been exceeded by no other scholarly association of like position in the academic field.

These things, and more, are revealed when one examines carefully the Report of the Treasurer. In this light, the tables and statistics there presented take on life and warmth.

It would be an exaggeration, unfair to Professor Densmore, to insist that he and he alone has been responsible for the development and present status of our Association. The tremendous growth of interest in speech and the teaching of speech throughout the country, and at all educational levels, has undoubtedly been basic to the growth of the Association; but surely no one will deny that he has been constantly alert to the opportunities afforded by this growth of interest, and indefatigable in his labors to bring into affiliation with the national organization many teachers, both new and old, who might stand to profit from such affiliation. His services to the National Association of Teachers of Speech, and to the profession itself, have been of inestimable value.

The business management of the Association has already changed hands. For two reasons Professor Densmore asked to be relieved of his duties as Executive Secretary, during the Summer just past. The first was that during the Summer months the duties of the office were

considerably less arduous, and the new incumbent would find it easier to become adjusted before the Fall rush began. The second, which he did not announce publicly at the time, was that he was anxious to have more time to devote to his new responsibilities as Head of the Department of Speech at the University of Michigan, to which he was to be appointed at the mid-year.

We should like to think that the administrative capacities revealed during his eight and one-half years as Executive Secretary of the National Association of Teachers of Speech might have had some weight when the governing body of that University chose him to head the oldest Department of Speech among American Universities.

The business office has moved to another campus, and the financial affairs of the Association are in other hands. Possibly the most tangible evidence of our appreciation of the services of our immediate past Executive Secretary is to extend to the new incumbent, Professor R. L. Cortright, of Wayne University, Detroit, our most sincere cooperation and support. VALE ATQUE AVE!

IN THE PERIODICALS

I. RHETORIC AND PUBLIC SPEAKING

SNIDECOR, JOHN C.: "The Problem of Connotation in Personal Adjustment." *Western Speech,* III, No. 4, May, 1939, 3-7.

The purpose of this paper is to discuss the nature of confusion in language and to show how Korzybski's devices may be used to improve the adjustment of individuals who are maladjusted because of verbal confusions. Man born into a ready-made linguistic environment in which meaning of words is highly variable as context varies, finds that wrong evaluation of these symbols throws him out of coordination with his social group.

Semantics is a general theory of values whose end is prediction. This requires more exact and flexible use of language, for which Korzybski has suggested the following devices: (1) Indices which serve to restrict a term to specific meanings. (2) Dating which gives a term accurate time reference. (3) Hyphens, which indicate combination of old concepts to form new concepts, e.g., "space-time." (4) Quotation marks to indicate that a term is the best we have, but that it has a wide range of possible meanings and is not necessarily good. (5) Use of the term "etc." to indicate that only a beginning or an incomplete statement has been made. These devices are means of delaying the reaction and hence ordering and evaluating it at the cortical level.

The author describes an assignment of written autobiography, which he has used successfully to aid a student in employing these semantic devices to the end of achieving adequate evaluation and communication in the process of social living.

The Public Opinion Quarterly, III, No. 2, April, 1939.

HAYAKAWA, S. I.: "General Semantics and Propaganda." 197–208.

ODEGARD, PETER H.: "Social Dynamics and Public Opinion." 239–250.

Mr. Hayakawa pleads for "progressive improvement in the structure of our 'concepts' (and therefore of our language) according to the human needs that are to be served." He notes that "scientists comparatively unhampered by dogmas as to the 'real nature' of things have been at liberty to discard hypothesis after hypothesis in order to find the conceptual structures suited to make statements of higher and higher degrees of probability, and therefore are of progressive usefulness in making 'things work' and getting things done." It is his opinion that "a similar habit of mind, applicable in everyday life in social, moral and political thought, must be developed if we are not to be hoist with our own technological petard." He makes reference to Alfred Korzybski's *Science and Sanity.*

Discussing how and why we behave like human beings, Mr. Odegard takes up ambivalent behavior patterns, the function of symbols. "Used logically, words are among the major tools of science. Used non-logically they are the propagandist's stock in trade."

O. A. HITCHCOCK, *University of Akron*

KEMMERER, DONALD L.: "Neglected Source Material on Colonial New Jersey." *Proceedings of the New Jersey Historical Society,* LVII, No. 1, January, 1939, 29–34.

Valuable for research in colonial oratory.

O. A. H.

GARRETT, JOHN W.: "Seventeenth Century Books Relating to Maryland." *The Maryland Historical Magazine,* XXXIV, No. 1, March, 1939, 1–39.

Contains a complete check list. Important for research in colonial oratory.

O. A. H.

BAIN, READ.: "Verbal Stereotypes and Social Control." *Sociology and Social Control,* XXIII, No. 5, May-June, 1939, 431–446.

A group of one hundred and thirty-three freshmen were asked to rank a number of proverbs as true, false, doubtful or partially true. They were requested also to write down all the mechanical references, (i. e. "screw loose," etc.) that they could remember. The results were studied. A large percentage of the proverbs were listed as true. Most of the mechanical "cliches" had reference to: automobiles, electricity, movies, aviation.

O. A. H.

MILLER, CLYDE R.: "How to Detect and Analyze Propaganda." The Town Hall, Inc., 123 West 43rd Street, New York City, February, 1939.

This pamphlet of the Town Hall series gives the text of an address delivered at Town Hall February 20, 1939, by the Secretary of the Institute for Propaganda Analysis. Graphically out of his own experience he shows the necessity for dealing with propaganda by analysis rather than by suppression or counter-propaganda. Beginning with the Institute's definition of propaganda as "an expression of opinion or action by individuals or groups, deliberately designed to influence opinions or actions of other individuals or groups with reference to pre-determined ends," Mr. Miller observes that it is associated with conflict and involves channels of communication and the human mind, a camera film on which pictures from channels of communication are focused. In authoritarian states there is *monopoly* of propaganda by which the dictator controls the human mind; in democracies there is *competition* of propagandas, a confusion of voices, through which the citizen must find his way if democracy is to succeed. The author discusses familiar devices of the propagandist, and warns that the fundamental things in propaganda analysis are direct, penetrating thought, examination of sources, and constant analysis of ourselves and our own conditioning.

Propaganda Analysis, II, Nos. 1–9, October, 1938–June, 1939.

The second volume of monthly bulletins of the Institute for Propaganda Analysis includes the following titles up to June, 1939:

"News from Europe," No. 1, October 1, 1938.
"The Munich Plot," No. 2, November 1, 1938.
"The A. & P. Campaign," No. 3, December 1, 1938.
"The Attack on Democracy," No. 4, January 1, 1939.
"War in China," No. 5, February, 1939.

"Communist Propaganda, U. S. A. 1939 Model," No. 6, March 1, 1939.
"Propaganda in the News," No. 7, April 1, 1939
"Propaganda in the Schools," No. 8, May 1, 1939.
"Father Coughlin: Priest and Politician," No. 9, June 1, 1939.

The New York Times Magazine, February 26, 1939.

MARKHAM, S. F.: "American Speech: An Indictment." 8, 22.

LEACOCK, STEPHEN: "Our 'Living Language'" 9, 14.

Readers of the *N. Y. Times* have undoubtedly noticed the interest that the editorial board of the metropolitan daily finds in the subject of language, more than frequently editorializing and otherwise commenting. It comes as no surprise, then, when the magazine section ran parallel articles by S. F. Markham and Stephen Leacock, the one condemning American slang but praising American pronunciation, the other defending American slang as an essential part of the process of linguistic growth. Of course, although the issue is joined by these two gentlemen, neither will have much to say about the decision. That will be given by the masses of people, for the encouragement of whose natural eagerness in language Leacock's "Defense" is a plea.

ABRAHAM TAUBER, *Bronx H. S. of Science, N. Y.*

II. RADIO

Education Method, XVIII, No. 4, January, 1939.

This entire issue is devoted to problems of educational broadcasting, and includes the following articles:

TYLER, I. KEITH: "Radio's Function in Education." 147–154.

WOELFEL, NORMAN: "Educational Opportunity on the Airways." 155–160.

KENT, HAROLD: "Planning the Educational Broadcast." 161–166.

GIBBONY, HAZEL L.: "Radio and the Elementary School Child." 166–170.

STENIUS, ARTHUR: "Radio Units and Courses in High School." 171–176.

NETHERCOTT, RUTH and BIRD, DONALD E.: "The High School Radio Workshop." 176–179.

REID, SEERLEY: "Radio and English Objectives." 180–184.

HEIL, LOUIS M.: "The Use of Radio Broadcasts in Science Instruction." 184–188.

TYLER, I. KEITH: "Sources of Materials for Radio in Education." 189–191.

Mr. Tyler in the opening article emphasizes the power of radio as an instrument of democratic education and the necessity of developing capacities for critical evaluation of program material both in school and outside. Use of radio, he points out, can do much to bridge the gap between school and life outside.

Mr. Woelfel summarizes many significant radio offerings which contribute to educational and cultural enrichment in public affairs, social problems, science, literature, and music.

Mr. Kent, who is Director of the Radio Council in the Chicago Public Schools, outlines essential factors in planning and preparing school broadcasts. The planner must know what is going on in his own school and elsewhere; he must know his audience, supervise the classroom use made of programs, and adjust his work to the available facilities, schedule, and curriculum needs of his school.

Miss Gibbony argues that radio should be used early in the education of the child, and that teachers have the responsibility of guiding the listening even of very young children.

Mr. Stenius describes units on radio which can be used in civics, economics, and English classes, and outlines an experimental course in radio.

"The relationship of radio to the field of English is ably presented by Mr. Reid, while the use of the radio in science is discussed by Mr. Heil. Both writers see the radio as a tool which enables the teacher to offer important educational experiences which otherwise the school could not make available to children.

"An important new development, the high school radio workshop, is described in detail by two teachers from Minnesota. Both of them are enthusiastic about the motivation which such work affords for teaching English and developing discrimination.

"If these articles stimulate teachers to an intelligent experimentation with radio in their own classrooms, they will have achieved their purpose."

Mr. Tyler's Bibliography is a useful addition.

KALTENBORN, H. V.: "Radio: The Fifth Estate." *The Harvard Educational Review,* VIII, No. 4, October, 1938, 433–453.

"I am convinced," says Mr. Kaltenborn, "that the Fifth Estate, which is radio, has become greater than the Fourth, and probably will remain so." He warns that wrongly exploited radio can undo much that society has accomplished, vividly portrays its misuse as a means of propaganda in European dictatorships, and insists that Democracy must meet these perversions with a positive program which presents the constructive side of our civilization. The British system represents a compromise between the completely propaganda-serving systems of Russia, Germany, and Italy and the free profit system of the United States with federal licensing as the only regulation. Mr. Kaltenborn discusses the influence of public opinion on radio in this country, the relation between press and radio, the problems of news broadcasting, and the development of short-wave educational programs. His article is richly illustrated from his years of experience as a broadcaster, and closes with a plea that we use radio as an educational instrument for the preservation of democracy, the world's only hope.

"Medical Viewpoint of Interference with Radio Reception by Electro-Medical Equipment." *Archives of Physical Therapy,* XX, No. 5, May, 1939, 261–269.

This is a collection of papers presented by representatives of the medical profession and manufacturers of medical short wave equipment at a meeting held in January, 1939, at Columbia University under the sponsorship of the Federal Communications Commission and the Council on Physical Therapy of the American Medical Association. The general viewpoint is that use of electro-medical apparatus interferes but little with radio and television reception, and that in so far as it does interfere the health of the nation is of greater importance than the aspects of communication involved. The following papers are included:

KRUSEN, FRANK H.: "The Medical Aspects of the Problem of Radio Interference." 262–264.

MACEACHERN, MALCOLM T.: "Hospital Viewpoint for Equitable Regulations." 264–265.
DESJARDINS, A. U.: "Cooperation in the Use of Radio Channels." 265–266.
MATHIS, A. W.: "The Industrial and Economic Aspects." 266–268.
Editorial Comment. 268–269.

The Public Opinion Quarterly, III, No 2, April, 1939.
CHURCH, GEORGE F.: "Short Waves and Propaganda." 209–222.
SAYRE, JEANETTE: "Progress in Radio Fan Mail Analysis." 273–278.

Technical in nature, Mr. Church's article discusses: direction of radiation, power radiated, frequency used, relaying and re-broadcasting, time of transmission, control of reception. The article is international in scope.

Miss Sayre's article includes tables covering the following topics: fan-mail writers per 100,000 radio families, fan-mail writers and size of city, relation of fan mail to topics, relation of section of country to topics, sex of writers and topics, and social status of writers. The material is tabulated according to states.

O. A. H.

DICKENS, MILTON: "Better Radio Debate." *Emerson Quarterly,* XIX, No. 2, February, 1939.

Mr. Dickens offers several suggestions for improving radio debates, for example, shortening the time limit to thirty minutes, simplifying the structure of the speech with an eye to dramatic climax, emphasizing qualities of good voice, and using the devices of the round-table discussion.

DOMIS E. PLUGGÉ, *Hunter College*

Broadcasting, XVI, No. 8, April 15, 1939.
ANONYMOUS: "1940 Census May Include Radio Data." 15.
ANONYMOUS: "Rapid Growth of Disc Industry . . . " 64–71.

The latter is a summary of the FCC inquiry. An interesting survey of the methods used by transcribers.

O. A. H.

Broadcasting, XVI, No. 9, May 1, 1939.
ANONYMOUS: "Bordens Dairy Delivery Company Success in Pacific Credited to Radio . . . " 70.
ANONYMOUS: "News Broadcasts Aid Newspaper Sales, Publishers Agree at Joint Convention." 12-passim.
ANONYMOUS: "Listener Checkup on Allen Repeat. . . . " 67.

O. A. H.

Broadcasting, XVI, No. 10, May 15, 1939.
ANONYMOUS: "Educational Series on Major Networks Revealed Marked Increase During Year." 63.
TAISHOFF, SOL: "Centralized Federal Radio Activity Seen." 9-passim.

O. A. H.

The Journal of Applied Psychology, XXIII, No. 1, February, 1939.

This entire issue is devoted to the general subject of "Radio Research and Applied Psychology." A few of the titles of special interest to the field of Speech are:

LONGSTAFF, H. P.: "A Method for Determining the Entertainment Value of Radio Programs." p. 46.

COUTANT, F. R.: "Determining the Appeal of Special Features of a Radio Program." 54.

LAZARSFELD, P. F.: "The Change of Opinion During a Political Discussion." 131.

STANTON, FRANK: "Factors Involved in 'Going on the Air.'" 170.

VIRGIL A. ANDERSON, *Stanford University*

WENSTROM, RUTH E.: "Educational Broadcast Laboratory." *Western Speech,* III, No. 4, May, 1939, 9–11.

The writer discusses the organization of work in radio broadcasting in Los Angeles City College, and the results of three years' experimentation in the College's radio workshop.

TYLER, I. KEITH: "Recent Developments in Radio Education." *The English Journal* (High School Edition), XXVIII, No. 3, March, 1939. 193–199.

"These, then, are the trends: an increasing concern in school broadcasts with a whole range of important educational objectives instead of information alone, a greater stress upon the effective utilization of broadcasts by teachers, an increasing use of out-of-school listening, the growth in radio-program appreciation, and the rapid development of the radio workshop."

III. DRAMA AND INTERPRETATION

HARDWICKE, SIR CEDRIC: "The Moribund Craft of Acting." *Theatre Arts Monthly,* XXIII, No. 2, February, 1939, 106–114.

Sir Cedric predicts that within the next ten or fifteen years, this country will suffer a genuine shortage of competent and artistic actors. The fashion today, he regrets, is to regard the actor as "merely a cog in the wheel, like the designer, the director, the author, and the ticket-seller." Playwrights construct "actor-proof" plays which are so clear in motivation and character that nothing is left for the actor to do. Directors often give players little or no opportunity to create their roles, but insist on telling them what to do. The emphasis on stage settings and on mechanics requires performers to do less and less. Even the actor himself is contributing to the decline of his art, because he spends too much time in the artificial surroundings of the playhouse, and neglects that most important school, the world outside of the theater; and because he is constantly striving for realistic effects, which tend to devitalize his art. The writer believes that the contemporary trend towards realism is behind all this.

DOMIS E. PLUGGÉ, *Hunter College*

Theatre Arts Monthly, XXIII, No. 4, April, 1939.

ISAACS, EDITH, J. R.: "Clifford Odets." 257–264.

STOKES, SEWELL: "A Lament for Lost Speech." 267–270.

YOUNG, STARK: "Sense About Duse." 279–288.

NORMAN, CHARLES: "Marlowe's London." 291–298.

After a short biographical sketch of Clifford Odets, Mrs. Isaacs attempts a critical analysis of his work as an artist. Odets' imagination, in her estimation, is seriously limited by his experience; the social background of his plays is invariably in error, and in many of his plays, his characters end as they begin, uninfluenced by the violent changes in the circumstances that surround them. Among Odets' virtues, Mrs. Isaacs mentions his ability to write dialogue that is alive and theatric, his interest in social problems, and the fact that in every play there is at least one genuine creation of character.

Mr. Stokes, the co-author of *Oscar Wilde,* makes a plea for the return of fine speech to the theater. He feels that the art of beautiful speech is disappearing from the stage, because spectacular scenery and trick acting are used today "to cover up the threadbare quality of dialogue." He disagrees with the common opinion of Broadway managers that audiences will walk out on long speeches, and in support of his contention, cites *Abe Lincoln of Illinois* and *Oscar Wilde,* both of which contain long speeches.

Mr. Young attacks the common notion that Duse's art was based solely on intuition and impulse. Truly great acting, he declares, demands ideas, powers of abstraction, and cultivation, in addition to physical gifts, talent, and technique. Duse was ever improving her insight and understanding through meditation and study of literature, music, and art. These activities undoubtedly contributed toward the development of her creative powers.

Mr. Norman describes the London of Christopher Marlowe. The article is taken from Chapter II of his book, *Marlowe and Co.: Elizabethans.*

DOMIS E. PLUGGÉ, *Hunter College*

MCDOWELL, JOHN H.: "The Platform Today." *Emerson Quarterly,* XIX, No. 2, February, 1939.

Mr. McDowell believes that public reading today must be informational in function, rather than entertaining. Audiences, he asserts, do not require entertainment. They will come to hear something of educational value. He recommends the lecture-recital as the proper medium for public reading.

D. E. P.

FIRKINS, YVONNE: "Stagecraft for School and Community." *The Curtain Call,* X, No. 5, February, 1939, 16–18, and No. 6, March, 1939, 18–19.

In the first article Miss Firkins offers suggestions regarding the use, choice, and construction of properties for the amateur stage; and in the second article, suggestions for stage costume, including choice of colors to suggest meaning and emotional values and devices for creating incidental effects.

D. E. P.

WOODS, JOHN: "Making Your Scenery Look Solid." *The Curtain Call,* X, No. 6, March, 1939, 14.

Mr. Woods gives a few elementary suggestions for simulating thickness in scene construction by use of paint, thickness, and hardware.

D. E. P.

PAXTON, JOHN: "An American from London." *Stage,* XVI, No. 5, February, 1939, 17, 68.

The writer presents an interesting biographical sketch of Miss Margaret Webster, the director of *Richard II, Hamlet,* and *Henry IV.*

D. E. P.

BARTON, LUCY: "Silk Purses from Sow's Ears." *Players Magazine,* XV, No. 3, January-February, 1939; 6, 18.

The article gives several helpful suggestions regarding theatrical costuming.

D. E. P.

STOLL, ELMER EDGAR: "Shakespeare's Jew." *University of Toronto Quarterly,* III, No. 2, January, 1939. 139–154.

The important thing, the writer states in conclusion, is not that the character of Shylock should pass the "test of racial realism or that of a merely human psychological consistency, but that when we see or hear him on the stage, he should act and speak like a man."

D. E. P.

KELLY, MARY: "A Year of Village Drama." *Drama* (London), 17, No. 5, February, 1939, 69–70.

This is a report on the progress of dramatics in the counties of England. Few counties, Miss Kelly states, are without drama schools and a regular advisory service. Besides offering a number of plays throughout the year, many village societies make their own sets, costumes, and properties. Children's drama is being given more and more attention.

D. E. P.

Drama (London), 17, No. 6, March, 1939.

BARRY, PHILLIP B.: "Some Crimes of the Amateur Actor." 89–91.

ALBACK, BEN: "The Theatre in Holland." 95–96.

Mr. Barry details some of the common faults of which the amateur actor is guilty, for example, diverting the audience's attention from the actor who is holding the stage, dropping the voice at the end of the line, making incorrect turns, failing to sustain character throughout the performance, masking other players.

Mr. Alback gives a brief account of the theater in Holland, professional and amateur. Besides two municipal repertory companies, this country has a number of permanent companies without a regular home. The amateur stage, which flourishes in the universities, presents plays of an experimental nature.

D. E. P.

The High School Thespian, X, No. 4, March-April, 1939.

MERSAND, JOSEPH: "How to Know the Best Drama." 5–6.

YEATON, KELLY: "New England Melodrama." 9, 20.

Mr. Mersand offers several concrete suggestions to students of high school age who wish to know the best plays and to develop standards of judging them.

Mr. Yeaton outlines the character and philosophy of the sentimental melodramas which dominated the American theater during the last quarter of the nineteenth century.

D. E. P.

ALLEN, N.B.: "'To Be or Not to Be' Soliloquy," *The Shakespeare Association Bulletin,* 13, No. 4, October, 1938, 195–207.

The writer after analyzing the soliloquy arrives at three important conclusions. The first is that there is overwhelming evidence in support of the contention that Hamlet is planning suicide. Second, that while the soliloquy is in keeping with Hamlet's mood, it is not in harmony with what we know of the Prince as he is represented elsewhere in the play. Finally, it seems highly probable that this lack of harmony may be due to the soliloquy's having been a separate lyrical unit, which Shakespeare inserted into *Hamlet* in much the same way that he inserted passages into other plays.

D. E. P.

TRESIDDER, ARGUS: "Dramatic Structure and the Development of the Physical Theatre." *The Virginia Teacher,* XIX, No. 8, November, 1938, 165–174.

All theaters, declares the writer, from the most primitive to the most modern were made up of two elements—a place for spectators and a place for actors. During the classical period in Greece, an orchestra or dancing space was necessary to accommodate the chorus of ancient drama. When dramatists began to feel the need of a background for their plays, they erected the conventional scene-building. With the disappearance of the choral element from dramatic compositions, the high stage of the Hellenistic and Graeco-Roman periods came into use. Finally, during the fourth century B.C., a smaller stage was needed for the comedies of Menander. From the time of this Hellenistic theater of the fourth century B.C. to the end of the nineteenth century, asserts Mr. Tresidder, "the drama ceased to have significant influence on the development of the theater." In the Roman period, the theaters were largely divorced from drama and were constructed chiefly for housing spectacles and pageants. The theaters of the Middle Ages fulfilled only the simple requirements of dramatic production. During the Rennaissance, the nature of dramatic presentation had little to do with subsequent changes. In the eighteenth and nineteenth centuries, the dramatist had small influence on the theater. The writer states that within the present century, for the first time since the period between Thespis and Menander, theater-architects, scene-designers, directors, and playwrights see eye to eye, and attempt to secure a unity of effect.

D. E. P.

MCCABE, WILLIAM H.: "Music and Dance on a 17th Century College Stage." *The Musical Quarterly,* XXIV, No. 3, July, 1938, 313–322.

At the English College of St. Omers during the 17th century, the writer states, it was the custom to present Latin tragedies throughout the school year. Music was utilized in these productions in two ways: (1) incidentally, in interludes separating the acts, or in occasional ballets and songs; (2) structurally, in scenes where music vitalized the dramatic atmosphere, and in dumb shows and ballets that contributed to the framework of the play.

D.E.P.

IV. VOICE SCIENCE AND PHONETICS

PRESSMAN, JOEL J.: "Physiology of the Larynx. A Resume and Discussion of the Literature for 1938." *The Laryngoscope,* XLIX, No. 4, April, 1939, 239–259.

Dr. Pressman has made a useful digest of research work by Negus, Russell, Guthrie, Schatz, Orton, Goldstein, Moore, West and others. The article includes discussion of some controversial issues such as nature of cord vibration, resonance, function of false cords; references to the relation of speech defects to defective hearing and to the findings of slow motion photography of the vocal cords; and discussion of some physiological aspects of defective speech. A bibliography is appended.

LURIE, M. H.: "What Is Perception Deafness from a Physiological and Histological Basis?" *Annals of Otology, Rhinology and Laryngology,* XLVIII, No. 1, March, 1939, 3–16.

Dr. Lurie considers perception deafness to be due primarily to degeneration of the external hair cells of the organ of Corti. The main evidences cited in support of this conclusion are: (1) External hair cells rest on the basilar membrane, and are therefore subject to greater stimulation than internal hair cells which rest on bone. (2) Prolonged stimulation by a tone of 2500 cycles at high intensities caused more degeneration of external than of internal hair cells. (3) Because many external hair cells are supplied by a single fibre, it appears that external hair cells are more sensitive to sounds of small intensity and less sensitive to fine pitch differences than internal hair cells. The article includes a number of interesting photomicrographs of the cochlea and organ of Corti.

KING, BRIEN T.: "A New and Function-Restoring Operation for Bilateral Abductor Cord Paralysis." *The Journal of the American Medical Association,* CXII, No. 9, March 4, 1939, 814–823.

This article is of interest to students and teachers of speech because of the light it sheds on the functioning of the laryngeal muscles. Dr. King reports an operation he has used successfully in three cases of bilateral recurrent nerve paralyses resulting in inability to abduct the vocal cords after operations for goiter. The inner border and posterior surface of the anterior belly of the omohyoid muscle were dissected free, passed through an aperture in the inferior constrictor, and attached to the muscular process of the arytenoid cartilage. Since the omohyoid muscle contracts automatically on inspiration as part of its involuntary function, it then serves as an abductor of the cord in place of the inactive posterior crico-arytenoid muscle. This is especially true if the operation has been done during the early flaccid condition before the later atrophy and contracture of motor nerve paralysis has set in. In cases of old involvement a certain amount of laryngeal reconstruction is also necessary.

RAWLINS, A. G.: "Operative Procedure for the Relief of Stenosis in Double Abductor Paralysis of the Larynx." *The Laryngoscope,* XLIX, No. 4, April, 1939, 260–270.

Dr. Rawlins describes his method, based on Lore's anatomical studies, for opening a permanent and adequate airway through the larynx by removing the tissues making up the vocal cord and the arytenoid cartilage.

LEVBARG, JOHN L.: "Vocal Therapy Versus Surgery for the Eradication of Singers' and Speakers' Nodules." *The Eye, Ear, Nose and Throat Monthly*, XVIII, No. 3, April, 1939, 81–82, 91.

Vocal nodes, says Dr. Levbarg, are a form of chronic laryngitis usually produced by an improper attack, initiation and support of tone, careless misuse and abuse of the voice. They can be eliminated in many cases without resort to surgery by means of short periods of rest plus proper vocal training including psychological treatment.

The Journal of the Acoustical Society of America, X, No. 3, January, 1939.

DUNN, H. K. and FARNSWORTH, D. W.: "Exploration of Pressure Field Around the Human Head During Speech." 184–199.

BLACK, JOHN W.: "The Effect of the Consonant on the Vowel." 203–205.

HUNT, FREDERICK V.: "Investigation of Room Acoustics by Steady-State Transmission Measurements." 216–227.

Dunn and Farnsworth summarize their study as follows:

"A single speaker in a seated position repeated a fifteen-second sample of connected speech, while r.m.s. pressure measurements were made in thirteen frequency bands, and at seventy-six positions, in different directions and distances. The results are applicable to intelligibility and microphone placement problems. They show, in general, the greater variation with direction at higher frequencies. Directivity due to the size of the mouth opening appeared to enter above 5600 cycles per second, the axis at these frequencies being about 45 degrees below the horizontal, in front. Frequencies below 1000 cycles per second were found srongest directly downward from the lips, or nearly so. The power radiated in different directions has been calculated, and a summation gives a spectrum of the total speech power emitted by the mouth. It is proposed that similar spectra for other speakers may be obtained from pressure measurements at a single point, using the relations discovered for this speaker. The necessity for protecting a microphone used close to the mouth, from the puffs of air accompanying the speech, is demonstrated and explained."

Black continues his studies of the vowel in *top* to determine relative constancy of its harmonic structure when preceded and followed by consonants other than *t* and *p*. He finds that the physical pattern of the vowel "varies not only (1) with frequency, (2) with intensity, (3) within itself from wave to wave—a polyphthongal state—and (4) between different *Ss*, but also (5) within the speech of one *S* when the vowel is bounded by different consonants."

Hunt summarizes his study as follows:

"It should be possible to deduce the necessary acoustical information concerning the bounding surfaces of a room from steady-state measurements of the transmission between a source and a receiver appropriately placed in the room. This problem is being studied by using a small model chamber yielding discrete normal frequencies in the range from 200 to 1500 cycles. A small high impedance sound source having substantially constant output over this frequency range was developed and comprises a multiple capillary formed by packing a brass tube with parallel round wires, the sound from a dynamic receiver passing down the canals between the wires. Analysis and experiment indicate that the total absorption in the chamber for a given mode of vibration can be measured by observing the width of the resonance curve at the half-intensity height.

By selection of different modes of vibration, absorption coefficients are obtained as a function of both frequency and angle of incidence, the latter including grazing incidence. The decay rates predicted by these measurements have been checked experimentally. Methods are discussed for the extension of these results to large scale rooms by an appropriate statistical analysis."

ANONYMOUS: "Pedro the Voder, a Machine That Talks." *Bell Laboratories Record,* XVII, No. 6, February, 1939, 170–171.

This electrical device for producing speech was produced in the Bell Laboratories on the basis of an earlier development of a speech synthesizer (described in the *Record* for December, 1936). The Voder is built of apparatus used in everyday telephone service, and is on display at the San Francisco Exposition and the New York World's Fair.

PENZL, HERBERT: "The Vowel in Rather in New England." *Publications of the Modern Language Association,* 53, December, 1938, 1186–1192.

The material for this study was taken from records collected for the Linguistic Atlas. The author finds four different vowels in common use in the word *rather,* namely, [æ], [ɛ], [ʌ], and [ɑ]. Of these, [æ] is the most common in all sections of the country, except in the East where [ɛ] and [ʌ] are most frequently heard. In all sections of the country [ɑ] is quite rare. The author concludes that in this particular word [ɑ] is a recent, highly cultivated formation.

V. A. A.

THORNDIKE, EDWARD L.: "Relation of Length of Words to the Frequency of Their Use." *Archives of Psychology.* No. 231, September, 1938, 58–67.

Dr. Thorndike found evidence of a definite, positive relationship between frequency of use and number of syllables or phonemes even among words occurring as infrequently as two times in a million. The relationship was more obvious among the more commonly used words.

V. A. A.

FORY, GURDON: "Strengthening the Laryngeal Muscles." *Etude,* 57, No. 3, March, 1939, 196.

The writer believes that exercises which alternately tense and relax the vocal cords serve to strengthen the laryngeal muscles. He recommends practicing tones of short duration as a means towards this end.

D. E. P.

MARTINELLI, GIOVANNI: "Caring for the Vocal Instrument." *Etude,* 56, No. 10, October, 1938. 650, 679, 692.

Mr. Martinelli offers suggestions, which are based on his personal experience as a singer, for the care and use of voice.

D. E. P.

AMERICAN ACADEMY OF TEACHERS OF SINGING, ADOLESCENT VOICE COMMITTEE: "The Care and Development of the Human Voice from Childhood through Adolescence to Maturity." *Music Educators Journal,* XXV, No. 3, December, 1938, 26.

The members of the Adolescent Voice Committee give their beliefs regarding the principles that should govern the training of the voice of the child and the adolescent.

D. E. P.

SHAW, W. WARREN: "Hazy Thinking Makes Loose Talking." *Musician,* 43, No. 7, July, 1938, 122.

The writer decries the use of unsound terminology by teachers of singing. He is particularly severe regarding the employment of such directions as "placing the voice," "controlling the diaphragm," "holding the voice back," and "coloring the tones."

D. E. P.

V. PSYCHOLOGY OF SPEECH

ANDERSON, VIRGIL A.: "Auditory Memory Span as Tested by Speech Sounds." *The American Journal of Psychology,* LII, January, 1939, 95–99.

The author presents a technique for the study of auditory memory span using speech sounds as stimulus material, in the belief that they are superior to other types of material used in the past. The results of a study employing such a test are briefly summarized, with particular reference to the relationship of auditory memory span to such factors as intelligence, school grades, and language learning and ability.

The Journal of Social Psychology, X, No. 1, February, 1939.

MASLOW, A. H.: "Dominance, Personality and Social Behavior in Women." 3–39.

OMWAKE, LOUISE: "Factors Influencing the Sense of Humor." 95–104.

Mr. Maslow's paper is "a report of results obtained in a clinical-experimental research in the interrelations between dominance feeling (ego-level) and various other attributes of personality, social behavior, sexual behavior." One hundred and thirty women were examined by the "intensive" interview method. Consideration was given to: embarrassability, shyness, fearfulness, self-confidence, poise, feelings of inferiority, introversion and extroversion, nervousness, sense of humor, leadership, etc.

Miss Omwake studied the results of both visual and oral submission of twelve jokes of varying types to ninety-four students in the second, third and fourth years of high school. Visual presentation facilitated comprehension of the jokes. Intelligence failed to show itself as a determining factor in the comprehension of the jokes. The points of several of the stories were not understood by a significantly larger percent of the students who listened to the record than by those who read them from the printed page.

O. A. H.

EMME, EARLE E.: "Personality Adjustment Patterns Basic to Personnel Procedures." *Social Science,* XIV, No. 2, April, 1939, 134–143.

The Author discusses four forms of personality adjustment: (1) withdrawing from reality, (2) distorting reality, (3) compensation in relation to reality, (4) facing reality.

O. A. H.

REISER, OLIVER L.: "Aristotelian, Galilean, and Non-Aristolelian Modes of Thinking." *Psychological Review,* XLVI, No. 2, March, 1939, 151–162.

The author contends that we have outgrown the traditional concepts of human thinking. "Even now, we believe, the results of science call for and are helping to create a new non-Aristotelian type of mentality. And in the future humanity as a whole will acquire different habits of thought."

V. A. A.

SHIRLEY, MARY: "Common Content in the Speech of Preschool Children." *Child Development,* IX, December, 1938, 333–346.

Analysis of the author's records of the speech of preschool children discloses that their verbal responses show a large number of commonly used words and concepts, at least half of which arise out of common needs of the children. The most frequently used word was "mother" and the most commonly expressed need was for security.

V. A. A.

Revue Francaise de Phonaitrie. 6e Année, No. 24, Octobre, 1938, 213–229.

DELFINO, VICTOR: "Discours Preliminaire sur la voix et la parole."

Dr. Delfino argues here in refutation of the stand frequently taken by naturalists that articulate language is the ultimate and irrefutable distinction between man and the lower animals.

In support of his stand—that intellectual articulate language rather than articulation merely is the distinguishing characteristic of humanity—the writer cites the evidence of the physiologists who are unanimous in recognizing in animals the gift of an articulate voice, notes the similarity between animal utterance and that of mentally deficient men, asserts the significance of the steps in development of speech in the child, and concludes that, far from being set aside absolutely from the lower orders, "the superiority of man is in the better combination and development of animal faculties."

The distinction between human and animal utterance, in the writer's view, is the result simply of the evolutionary process, with the principle of onomatopoia readily at hand to explain the development of human language through the amplification and modification of interjections and "imitative sounds." Affecting the process of imitation were reflection, will, generalization, and abstraction, the latter being "the exclusive privilege of man and the source of intellectual language."

REX E. ROBINSON, *University of Washington*

This issue also contains the following articles:

TRENDELENBURG, WILHELM: "La Mesure dans l'espace de l'image laryngoscopie." 197–200.

TARNEAUD, J.: "L'hyperkinésie laryngée dans la phonation." 203–211.
DE RIDDER-LEMAIRE, MME. D.: "Un cas d'audi-mutité mixte." 231-239.
PAIKINE, M.: "Les Théories du bégaiement." 241–251.

VI. SPEECH PATHOLOGY AND CORRECTION

The Journal of Speech Disorders, IV, No. 1, March, 1939.

ROBBINS, SAMUEL D.: "Examination and Re-education of Aphasics," 15-24.
FAGAN, HELEN R.: "Methods of Treatment for Spastic Speech." 25–31.
MOORE, WILBUR E.: "Personality Traits and Voice Quality Deficiencies." 33–36.

Dr. Robbins begins with some description of the functions of Herschl's convolution, Wernicke's area and Broca's center in relation to the engrammes of speech, and points out the importance in treating aphasia of audile, visile, and motile differences in patients. Then he outlines specific tests and definite methods of re-education for each of the following: Auditory Aphasia, Visual Aphasia, Motor Aphasia, Agraphia, Amnesic Aphasia, Semantic Aphasia.

Miss Fagan describes in detail the methods she has used in re-educating nine spastic children between ages of three and fourteen years with variable physical and sensory equipment and an I.Q. range of 42 to 98. Methods varied with every case, but included muscle training (relaxation and coordination), occupational therapy, exercises for conscious control of lips and tongue, and training to teach the subjects to receive and reproduce sound impressions by means of the sensory and motor equipment they had.

Dr. Moore reports part of a study carried on over a period of three years and covering four hundred and fifty-three students in first year college speech courses. Voice qualities of these students judged by trained speech teachers were correlated with Bernreuter personality scores and with self-ratings. The results seem to indicate a relation between certain types of voice qualities and personality traits.

Other articles appearing in this issue of *The Journal of Speech Disorders* are:

BLACK, MARTHA ELLEN: "2-A Audiometer Norms for Determining Hypacusia in Children Between the Ages of Four and Eight." 3–14.
ROBBINS, SAMUEL D.: "Formal Discussion on Spastic Speech." 32.
CARHART, RAYMOND: "A Survey of Speech Defects in Illinois High Schools." 61–70.
TEMPLIN, MILDRED and STEER, M. D.: "Studies of Growth of Speech of Pre-School Children." 71–77.
JOHNSON, WENDELL and INNESS, MARJORY: "Studies in the Psychology of Stuttering." 79–86.
STINCHFIELD-HAWK, SARA: "The Year 1938 in Speech Correction." 87–95.

ORTON, HENRY BOYLAN: "Diseases of the Larynx, Material Abstracted during the Year 1938." *The Laryngoscope,* XLIX, No. 2, February, 1939, 69–101.

Dr. Orton begins with a discussion of the physiology and examination of the larynx and of the importance of hoarseness as a symptom of disease, and then summarizes the principal findings of 1938 regarding noninflammatory and

inflammatory diseases of the larynx, chronic laryngitis, and perichondritis, stenosis, paralysis, benign tumors, and cancer of the larynx. A bibliography of 84 titles is appended.

THOMSON, SIR ST. CLAIR: "The History of Cancer of the Larynx." *The Journal of Laryngology and Otology,* LIV, No. 2, February, 1939, 61–87.

"When we recall that fifty years ago Morell Mackenzie was obliged to say that, for cancer of the larynx, 'the only possible termination is death,' we may rejoice in realizing today that with laryngofissure we can effect lasting cures in over 80 percent of cases, that there should be no operative mortality, that surgery will cure practically all cases of intrinsic cancer and that, in skilled and careful hands, they are now well-established as safe and justifiable procedures."

ORTON, SAMUEL T.: "A Neurological Explanation of the Reading Disability." *The Educational Record,* XX, 12, January, 1939, 58–68.

Dr. Orton estimates that roughly 10 percent of all our school children have difficulty establishing the normal adult pattern of control in reading, writing, spelling, and skilled movements for reasons which are definitely organic and which may be explained in the light of three basic facts—(1) The normal adult uses only one side of the brain for reading; (2) The part of the brain used in reading has to do with memory of the word picture rather than vision; (3) A combination of hereditary and environmental factors determines which side of the brain shall be dominant in any individual. The advantages of this idea are that it emphasizes the relations between disability in reading and in other functions such as speech, spelling, writing, and learning foreign languages; that it is an active aid in treatment because it helps eradicate feelings of inferiority, explains to parents the need for special work, and helps teachers to understand the child's difficulty; and finally, that it emphasizes the need for basic neurological re-education more than for training of eye movements and visual acuity. In reading disabilities of this sort, says Dr. Orton, we are dealing with a malfunction of a memory area of the brain and not with a malfunction of the visual areas.

CARLSON, EARL R.: "Understanding and Guiding the Spastic." *The American Journal of Nursing,* XXXIX, No. 4, April, 1939, 356–366.

"The crux of treatment lies in helping the spastic to forget himself and toward this end we have no better means than substituting education for his subjective thinking." As essential factors in such education the author stresses breadth of interests, command of attention, sense of personal worth, economic and social adjustment, and reduction of sensory stimulation. These must serve as a basis for exercises to develop facility and economy in muscular effort.

BLEWETT, JOHN: "Laryngocele." *The British Journal of Radiology,* XII, No. 135, March, 1939, 163–167.

The author discusses the clinical aspect, pathological anatomy, and radiographic diagnosis of a laryngocele, an air-containing cyst which arises from and communicates with the cavity of the larynx.

TRUEBLOOD, D. V.: "Lesions of the Tongue." *Northwest Medicine,* XXXVIII, No. 5, May, 1939, 166–170.

A discussion of symptoms, etiology, and treatment of abnormalities of the tongue.

COBB, STANLEY and COLE, EDWIN M.: "Stuttering." *Physiological Reviews,* XIX, No. 1, January, 1939, 49–62.

These staff members in the Departments of Psychiatry and Neurology of the Massachusetts General Hospital conclude that though the neurological mechanism that causes stuttering is not known, there is good evidence that this and other types of speech defects are due to some variation from normal cerebral structure even though anatomical abnormalities have not been found. Stuttering also has important psychoneurotic aspects, and there is good evidence to show that it is precipitated by emotional stress in youth.

Three principal types of therapy are employed: (a) the mechanistic school which relies on speech exercises but unwittingly uses a good deal of suggestion; (b) the psychological schools where repeated interviews are used to ease emotional tensions but where incidentally much speech exercise comes in; and (c) the neurological school where exercises aimed at correction of weaknesses of cerebral dominance are employed. The best therapy is eclectic and adapted to individual needs.

NELSON, OLIVER W.: "A Re-classification of the Disorders of Speech for the Use of the Classroom Teacher." *Western Speech,* III, No. 4, May, 1939, 12–13.

Disorders are classified symptomatically under four headings—Articulation, Voice, Language, Rhythm.

VII. SPEECH PEDAGOGY

CURRAN, FRANK F.: "The Drama as a Therapeutic Measure in Adolescents." *The American Journal of Orthopsychiatry,* IX, January, 1939, 215–231.

The author describes a method of group treatment of adolescent behavior problems in boys of 12–16 years of age. The method, namely, the writing, acting, and producing of plays, is of value not only in diagnosing and treating behavior problems, but also in bringing to light much valuable information with respect to the individual case that a more formal psychiatric conference might not disclose.

V. A. A.

WHITWORTH, GEOFFREY: "School Drama in England." *The Times Educational Supplement.* (London), No. 1226, October 29, 1938, 397.

Until a few years ago, states the writer, the teaching of drama in the English schools was concerned with texts and notes. Now it is accompanied by the acting of plays either in the classroom or in the school auditorium. The British Drama League considers the promotion of school drama as one of its most important duties. School drama, asserts the writer, serves as an antidote to the specializing tendencies of modern education, and is a means of developing intelligent playgoers.

D. E. P.

Good Speech, No. 42, January-March, 1939.

GRAVES, JOHN: "Speech in the Junior School." 91–94.

GURREY, P.: "Education or Schooling." 101–103.

Mr. Graves offers suggestions for improving speech in the elementary schools. He advises the teacher not to force her pupils to discard dialect altogether but to accept it as "current coin" for the time being, and imperceptibly lead them toward standard English. The study of the sounds of standard speech, he recommends, may be motivated by making them a means to a desired end, for example, an essential part of preparation for oral reading, debating, telephone conversations.

In teaching subjects which involve the acquisition of techniques, it is usual, states Mr. Gurrey, to demand accurate results. This attitude, he contends is not favorable to the best results, for he firmly believes that there is a value in making mistakes. Only by making mistakes does the pupil develop insight and comprehension.

D. E. P.

DAVIS, HELEN I.: "Propaganda Enters the English Classroom." *The English Journal* (High School Edition), XXVIII, No. 1, January, 1939, 26–31.

Miss Davis discusses the use she has made in her classroom of the material issued by the Institute for Propaganda Analysis.

ALLEN, HAROLD B.: "Making the Freshman Course Really Comprehensive." *The English Journal* (*College Edition*), XXVIII, No. 3, March, 1939, 192–199.

Professor Allen makes a plea for the union of oral and written English on the Freshman level of the college course, on the ground that the basic principles of the effective use of language are the same for both disciplines, and that the teaching aims and problems of motivation are fundamentally similar in both. The outline which he suggests for such a unified course includes (1) logical principles of critical thinking, (2) rhetorical principles of choosing and organizing material (3) study of language as a tool of communication (4) practice in critical thinking through the use of a correlated body of worth-while material, (6) practice in actual communication, including reading and listening as well as speaking and writing.

READ, ALLEN WALKER: "Suggestions for an Academy in England in the Latter Half of the Eighteenth Century." *Modern Philology*, XXXVI, No. 2, November, 1938, 145–156.

As an addition to the work of H. M. Flasdieck in *Der Gedanke einer englischen Sprachakademie in Vergangenheit und Gegenwart* (Jena, 1928), the writer of this paper summarizes opinions of scholars in the period from 1750 to 1800 to show that they favored an academy for regulating language in England even though political and social factors made establishment of such an academy out of the question. In this desire to regulate language the author finds the origin of the prescriptive tendencies in teaching English which have prevailed to the present day.

DAW, SEWARD EMERSON: "The Persistence of Errors in Oral Reading in Grades Four and Five." *Journal of Educational Research,* XXXII, No. 2, October, 1938, 81–90.

Superintendent Daw found the most frequent reading difficulties among fourth and fifth grade pupils in his school to be poor enunciation, inadequate word mastery, errors on small words, inadequate phrasing, and lack of expression.

MILLER, CARROL H.: "Value of Certain Standard Tests for a Study of Dramatic Talent." *Journal of Social Psychology,* IX, 4, November, 1938, 437–449.

The scores made by high school juniors and seniors on seven standard "pencil and paper" tests were correlated with teachers' ratings of those pupils on dramatic talent. The author concludes that to the extent the tests used are representative, "there seems little promise of any fruitful approach to the problem through this sort of test, beyond what can be learned by vocabulary and intelligence tests."

DAVIS, IRENE POOLE: "The Speech Aspects of Reading Readiness." *The National Elementary Principal,* XVIII, No. 7, July, 1938, 282–288.

The author summarizes the results of studies of the development of consonant sounds in children at the primary level, and of the relations between mental age, articulation, social behavior, auditory acuity, and kinesthetic perception in relation to reading readiness. Since the meaning-giving activities of speech have a direct bearing on the meaning-getting activities of reading, she recommends that the child be introduced to reading through pantomimes, sound games, and stories, dramatic play; and that the earliest reading materials should contain many sounds that children need to use most (*t, d, n, m, k, w, g, h,* and perhaps *r, z, s,* initial *th* as in *them* and *l*) and a minimum of late-developing sounds (*zh, th* as in *thin, wh, sh, f, v,* and *y*). The conclusion is that a rich background of experience with familiar sounds and words learned through auditory stimuli gives the child a firm basis for rapid and meaningful reading.

NEW BOOKS

BACON, ALBERT M., *A Manual of Gesture*. Chicago: John W. Dean, 1870, 60 pp.

This quaint manual, which ran through at least eight editions from 1870 to 1893, was prepared for the author's pupils in elocution in New England to fill the need "felt by every student of elocution": "a complete text book of Gesture." Bacon maintains that Quintilian gives only the outlines of gesture; Rev. Gilbert Austin's *Chironomia* (London, 1806) is not detailed enough for personal instruction; and Prof. William Russell has confined himself merely to the statement of principles in the department of gesture. The author employs Austin's system of notation, according to the common practices of the day, and acknowledges his indebtedness to Russell for certain suggestions and illustrations.

Following short sections on "Attitude" and "gesture," the body of the work is a detailed account of hand and arm movements: right hand supine; both hands supine; right hand, palm prone; both hands, palm prone; right hand vertical; both hands vertical. To interpret the notation, the student must understand that d. o. b. means the "descending oblique backwards" movement of the hand; h. o. b., "horizontal oblique backwards"; etc. Each of the six hand positions is treated in all possible movements.

Here is a typical explanation—taken from the discussion of the right hand supine: "In these gestures the hand is not entirely supine, but sloping from the thumb about thirty degrees; the fore-finger should be straight, the others slightly curved; the two middle fingers close together and the other fingers somewhat separated from them. The hand should be well opened; when partly closed, the gesture is weakened. The palm of the hand, when presented to the audience, possesses great power of expression." Numerous examples follow each explanation.

A section on "Special Gestures" considers "some of the most prominent," such as the clinched hand, clasped hands, the hand on the heart, etc. The discussion of the use of the eyes has this choice bit: "In apostrophe and impassioned poetry, the eye may follow the gesture. In designation it may, for an instant, glance toward the object pointed out. . . . In general, however, it is the truest eloquence to look the audience in the face, and direct their eyes towards the object designated."

The manual includes Byron's "The Battle of Waterloo" as a selection for practice, with full gesture notations (only one of the forty-five lines quoted is without notation). A typical example follows:

"But *hush! hark!* a deep sound strikes like a rising *knell!*" in which
r.h.h.o.p. r.h.h.f.p. r.h.a.e.p.
r.h.h.o.p. means right hand horizontal oblique prone; r.h.h.f.p., right hand horizontal front prone; r.h.a.e.p., right hand ascending extended prone. It is refreshing to note Bacon's caution that the speaker should "enter fully into the spirit of the description"—otherwise "the action here noted would be too profuse."

Bacon's "Concluding Remarks" are still more refreshing. In this matter of precise gesturing according to code, he allows some latitude, suggesting that the state of the speaker's mind may dictate another gesture than the one prescribed. The student should master the principles, then dismiss thought of rules while speaking. "Prescribed rules," says Bacon, "are but the scaffolding which is to be removed out of sight when the building is finished. The rules of gesture are to delivery what the rules of grammar are to composition; they should be so familiar to the speaker as to be strictly observed, while the mind is wholly engrossed with the subject matter of the discourse."

"Successive editions of Bacon's *Manual of Gesture* extend the original discussion, add pictorial illustrations, and provide copious selections for practice (with full notations for gesture); e.g., the 1873 edition compasses iv + 260 pages.

CHARLES E. WENIGER, *Pacific Union College*

The Teacher's Speech. By WAYLAND MAXFIELD PARRISH. New York: Harper and Brothers, 1939; pp. viii + 228. $1.50.

This pioneering textbook deserves to be widely used in all kinds of teacher-training institutions. If every prospective and active teacher of every subject in every school in the United States and Canada would read this book and apply it, many false conceptions of long standing would be swept away and all education—indirectly all activities involving social communication—would gain tremendously in effectiveness.

In six concise but comprehensive chapters the author presents the major problems in speech which confront every teacher both inside and outside the classroom; responsibility for setting a good example to students and for assisting students to improve their speech with respect to personality, voice, pronunciation, expression, and rhetoric. Covering a wide range of topics in each chapter, he sets forth fundamental principles elaborated with much good advice and many useful questions and practical exercises. The teacher's personality can and should be improved in every way that affects the communication of ideas— in personal appearance, posture, poise, vivacity, attitude—in short, the teacher must give due regard to his ethical proof, including all three of the Aristotelian trilogy: virtue, intelligence, and good will. In order to make the best use of her (the feminine pronoun is used throughout) voice, the teacher must understand the mechanics of voice and the control of the breath, the importance of throat relaxation and proper resonance, how to secure good vocal quality and variety—all of these problems to be understood by means of exercises which are supplied. The study of pronunciation is designed largely to make teachers intelligent in their use of the dictionary by giving them a general conception of the history of the language and essential information about the formation of sounds in combination, levels of speech, standards of pronunciation, gradation, assimilation, and all the individual sounds of American speech. By expression the author means one's manner of utterance, one's pattern of expression in communicating meaning through speech, and he includes in this chapter conversational quality, absent-mindedness, grouping, emphasis, contrast, echo, variety, attitudes. His final chapter on the teacher's rhetoric is based upon the thesis that the teacher, like the orator, faces the fundamental problem of holding attention and interest, and consequently treats the following rhetorical problems: finding the subject, determining the purpose,

finding and analyzing both old and new material, and adapting this material to the audience.

In reading the book critically, several questions arise in the mind of the reviewer. Would it not be better not to mention an idea until it is possible to give a full explanation of it? For example, on page 6 the author gives the impression that it is desirable to imitate British speech, and not until page 90 does he make it clear that even Professor Daniel Jones does not believe in imposing British speech upon Americans. What scientific basis is there for the statement on page 51 that ordinarily one's best voice is obtained by keeping the velum in a medium position so that both mouth and nasal cavities are open to resonance? Would it not be wise to place more stress than the author does upon the evils of affectation in personality, voice, and pronunciation, since many teachers persist in these kinds of affectation. Would it not be well for the author to acknowledge his debt to Professor Winans for ideas developed in Chapters V and VI, as he acknowledges his debt to Krapp and Kenyon for ideas developed in Chapter IV? Would not a bibliography of two pages justify the space it would take? Would not a fuller index greatly increase the usefulness of the book?

WILBUR E. GILMAN, *University of Missouri*

Training for Effective Speech. By ROBERT T. OLIVER. New York: The Cordon Company, 1939; pp. xvi + 560.

Here is a textbook for a first course in extemporaneous speaking. In content, it deals with the nature and use of speech, choice of topic, selection and organization of ideas, interest and motivation, the speaker's psychological adjustment to the audience, types of speeches, conversation, and delivery (conversational quality, voice improvement, and pronunciation). Included at the end of each chapter are a few exercises and projects, together with references for further reading in other textbooks and in special articles. To afford illustrations of theory, ten complete speeches appear at intervals throughout the volume.

The subject matter of this volume is, for the most part, well-considered and sound. Perhaps one might object mildly that the standard set for choice of speech topic and for background reading is gauged too idealistically for the sophomore who must speak frequently in an academic course, or that the sophomore may be overwhelmed when confronted with thirty types of introduction and fourteen types of conclusion. There may be too little attention given to ways of logically classifying, ordering, and outlining material; the organization of exposition, for instance, is ignored, although there is a good discussion of Dewey's problem technique as applied to persuasion. One may regret, also, that in the treatment of delivery and conversational quality there is no explicit reference to the vivid re-creation of idea, or apparent spontaneity of thought and phraseology, at the moment of utterance. Such sighings, however, should properly be buried in general praise of Professor Oliver's up-to-date information on speech and its allied disciplines, and of his judgment in applying his knowledge to speech-making. From the recent literature on speech and from current sociologists and psychologists (including at least one aesthetician), the author has achieved a judicious eclecticism of theory and has brought his knowledge to the point that he can ably tell a college novice what to do. Special notice should be directed to the really workable directions on humor, to the paragraphs on the

audience's emphatic response to the speaker, and to the very helpful chapter on personality problems and attitude adjustments.

The volume is divided into four main divisions: Surveying the Problems, Effective Speech Composition, Effective Audience Relationships, and Effective Delivery. This division is apparently dictated by the author's desire to treat the speech process as a whole "in every phase of the discussion." Consequently, each division has something of every other division, and although each has its own special topics which are handled with due emphasis, repetitions loom too prominently. Nevertheless, *Training for Effective Speech* remains a careful, thoughtful book, interestingly written for the student, and revealing both knowledge and judgment.

KARL R. WALLACE, *University of Virginia*

The Principles and Methods of Discussion. By JAMES H. MCBURNEY and KENNETH G. HANCE. New York: Harper and Brothers, 1939; pp. viii + 452. $2.50.

This book is the best yet published on the subject. The need for such a work may influence one's praise; but anyone teaching this phase of Speech will welcome this orderly analysis of the discussion process.

The authors set forth the nature and purpose of discussion, recognize its many values as well as its limitations, and offer helpful suggestions for handling the problems which it presents. They include chapters on preparing for, participating in, and leading discussion. Obstacles to reflective thinking are outlined in detail, and the difficult problem of resolving conflict is handled in a helpful way. Of especial significance is the emphasis given by the authors on logic and reasoning. For a logical pattern they follow Dewey's five steps in reflective thinking. Obviously, all discussion will not follow this scheme, but the stress which such a procedure places on careful definition and thorough analysis makes it a plan to be recommended for most groups. The chapter on modes of reasoning offers little more than the standard texts on argumentation. However, the authors' insistence on discussion as a *thinking* process is commendable. To be sure, the reporting of thought to others is an important aspect, but this is given adequate consideration.

The book has many merits—so many, in fact, that one is not inclined to mention its minor faults. Its chief merit is the complete and well-organized body of information about discussion. The treatment of the problems of procedure in relation to the steps in reflective thinking is another important contribution. The comprehensive bibliography, as well as the many provocative exercises listed at the end of each chapter, should also prove most useful. The book is to be highly recommended either as a text for courses, or as a reference work.

MARVIN G. BAUER, *Brooklyn College*

University Debaters' Annual, Vol. xxiv. Edited by EDITH M. PHELPS. New York: H. W. Wilson Co., 1938; pp. 503. $2.25.

Intercollegiate Debates, Vol. xix. Edited by EGBERT RAY NICHOLS. New York: Noble and Noble, 1938; pp. x + 438. $2.50.

Miss Phelps has made a useful and varied selection. In the first chapter, four Canadians mix keenness, wit, and persiflage on a question designed to

elicit in order of importance persiflage, wit, and keenness. The mid-western team, reported in chapter two, was apparently smitten with occupational disease, for one debater used the expression "pointed out" ten times in two pages, and his colleague five times in the same space. On the same occasion, one man said, "Debates on international affairs [in 1916] found audiences asleep, unconcerned. But a year later they were in uniforms—marching—killing Germans." The debates reported in chapters 3, 4, 5, and 9 are all orthodox, all quite thorough, and all quite dull; chapter six is a more sparkling example of the traditional form. The symposium held at Colorado is well done; the forum reflects good management by the chairman. The report of the "Reserve Rostrum" is preceded by a statement by Professors Woodward and Guthrie explaining that the procedure used is a modification of the usual court room trial technique. The debaters are skilled, and the program well-integrated. The form used in Chapter 10 is called "An Argumentative Discussion." Its flea-bite debating is perhaps more attributable to quibbling debaters and a poor subject than to an innate difficulty with the form. The legislative session reported in Chapter 11 illustrates the usefulness of this increasingly popular method. This volume is the peer of any Miss Phelps has edited in this series.

Of the ten debates included in Mr. Nichols' volume, six are on foreign affairs, two on labor, one on farm policy, and one on federal reorganization. John Doe might think that this selection reflects the proportionate use of subjects during the last debating season and a catholicity of interest among American undergraduates. This is far from true, for in a day when debating is being increasingly "regimented" into one or two subjects per year, it is truer to say that the editor searched diligently for ten different subjects, and that he was cocking a keen eye on probable questions for the next year. Several of the debates are worth reading; the symposium held at George Washington shows this form at its strongest; the Winthrop College debate, despite lapses by the judge, attests the value of the direct clash plan; the North Carolina debate reveals its weaknesses. At least eight of the debates were revised before publication, but presumably not so drastically that the printed report would not be recognized if placed beside its stenographic original. Revision is undeniably good for those who want to use the book for source and precept, but for those more critically interested, revision precludes a more complete evaluation of the debating performances of American undergraduates.

FREDERICK W. HABERMAN, *Princeton University*

Handbook of Public Speaking. By A. R. THOMPSON. New York: Harper & Brothers, 1939; pp. xviii + 142. $1.00.

A brief, comprehensive text on public speaking, including treatment of composition, delivery, grammar, and pronunciation, this work contains as many phases and details of instruction as the average four hundred page book on the same subject. This means a limiting of discussion of each phase largely to definition and brief explanation. However, it would be difficult to find clearer, more concise, simpler statement than this book contains throughout. It is obviously the work of a teacher of rich experience and of broad background, particularly in the related field of English. This background becomes most obvious in the relation of instruction to a section of exercises in the back of the book—excellent, educationally-adapted exercises, related to every phase

of discussion. Reference, by a system of symbols, to related discussions of instruction are an aid to general clearness, and should be a valuable feature to students and instructors. The inclusion of some grammar and pronunciation is a feature that might well be adopted by other writers. Perhaps discussion of expository speaking is somewhat slighted in favor of argumentative and, perhaps, the greater number of teachers of logic and argumentation would not accept as logically phrased many of the *propositions* presented in the text as examples. Also, it might seem that any new work discusing *climax* should consider Hollingworth's discussion on that subject. Similarly, the discussion on the soft palate in relation to nasal sounds might have given consideration to recent studies.

The question of the pedagogical value of a brief, inclusive treatment of this kind, in comparison with longer, more completely exposed and better illustrated books, naturally arises, and is one the reviewer will not attempt to decide. The question is, perhaps, related to the problem of whether or not the *broad overview* in some courses, take history, for example, is educationally sounder than a more complete, detailed, humanized treatment of a far more limited amount of material. Rather than have a student engage in a sketchy study of the greater number of the public speaking principles, many will be convinced that he will gain more by covering less ground in studying fewer principles in a more completely developed and better illustrated text. Also, in these days of rapid reading, when the average person goes through a full-length book in from two to eight hours, it might seem that there is little advantage in brevity of treatment. Certainly, brevity demands sacrifice of something. As different from this book, the older work of the same title, by John Dolman, in a richness and completeness of treatment unsurpassed in any work on public speaking, sacrifices comprehensiveness in favor of those phases of instruction which the author seems to feel can be covered fully in the book and treated thoroughly in a brief course. Reference to Dolman's *A Handbook of Public Speaking* raises the question of title. While it may be neither illegal nor unethical of author and publisher to take over the title of the most successful short work in the same field, there might, however, seem to be some question of good taste.

ARLEIGH B. WILLIAMSON, *Washington Square College, New York University*

Vitalize Your Speech. By EDITH E. GATTIS. Caldwell, Idaho: The Caxton Printers, Ltd., 1938; pp. 265. $2.50.

Of the making of books on Speech, there is no end. It is about time to declare a moratorium, or at least to set up rigid standards. Mrs. Gattis may be all the blurb declares her to be as a lecturer, even as a teacher of Speech; but she has no business writing a text-book on Speech. Here is an example of the inanity of the book: "Inhale slowly, using abdominal and chest muscles to fill the lungs from the lower part to the top. Exhale slowly in the reverse order." Presumably, from top to the lower part.

The book has numerous chapters, all very sketchy, of a few pages each, and all consisting of hints or don'ts. There is no exercise material for speaking, although at the end of the book there is what is called "Example Speeches for Special Occasions," for most of which there is no speaker given, nor occasion mentioned. I wonder if Mrs. Gattis wrote these anonymous speeches herself. The speeches are not classified; this is a good example of the lack of order and organization in the book. Why is the chapter "Pronunciation in Radio Broad-

casting" removed from the chapter on "Radio Speaking"? Why is the abdication speech of Edward VIII sandwiched in between chapters on "How to Accept Office" and "Suggestions for Political Speech"? What does "Selections for Practice" have to do with the chapters preceding or following it? "Practice" for what? So it goes. There is not one adequate chapter in the book. Mrs. Gattis seems fond of such clichés as "Mottoes and Slogans," "Proverbs to Use in Speeches," etc. One is advised to keep the elbows off the table at dinner, and counsel is given on how to eat celery, but not much can be found on how to make a speech.

RAYMOND H. BARNARD, *Ball State Teachers College*

The Psychology of Making Life Interesting. By WENDELL WHITE. New York: The Macmillan Co., 1939; pp. xv + 215. $2.50.

The Psychology of Making Life Interesting is a text on applied psychology concerned with the problems of how to deal with people in life situations in general, how to prevent unwholesome behavior, and how to further mental health. The basic theme of the book is that man craves variety and that life, if it is to be interesting, must furnish variety. The author warns us not to confuse variety with perpetual change. "The greatest variety may be attained through uniformity amidst diversity, as when a drummer in an orchestra beats out repeatedly the same tone while the rest of the members of the orchestra perform an otherwise highly varied composition."

We regret that the author could not answer the important and practical questions of *how much* variety do people crave and what the effects are of excessive variety on an individual's behavior. We should have liked to learn what the relationships are between such factors as mental age, chronological age, occupation, physical health, fatigue, etc., and the need for variety. We know, and Dr. White presents evidence (p. 83) to the effect that some people are bored more readily than others. What kind of people are they? That these questions were not answered is probably not the author's fault. Dr. White has been careful to substantiate his statements with experimental data whenever it was available.

The value of the book for the student of speech may be indicated by a listing of some of the chapter headings of the first part of the text: I--Expressing Varied Thoughts and Attitudes, II—Expressing Thoughts in Varied Ways, III—Arousing Curiosity, IV—Keeping Up Suspense, V—Giving Surprise, VI—Varying the Voice and Play of the Features. We are reminded in these chapters that novelty of sentence structure and language (the author has no objection to the discreet use of slang terms and coined words), changes in voice, and variations in manner of expression go a long way toward capturing a listener's attention and maintaining his interest. Though the speech student has been reminded about these matters before, it probably has not been done in the present author's particular way. Thus, Dr. White remains true to his thesis and achieves variety in the midst of sameness.

JON EISENSON, *Brooklyn College*

The Rise of George Canning. By DOROTHY MARSHALL, with an introduction by HAROLD TEMPERLEY. London: Longmans, 1938, pp. xviii + 310.

Students of rhetoric, of British oratory, and of eighteenth-century parliamentary speaking, as well as persons interested in the biography and history of

the days of the younger Pitt, will thank Dorothy Marshall for making available in print much new, first-hand source material for their research. *The Rise of George Canning* is more than half composed of quotations from previously unpublished letters, diaries, and notebooks written by Canning himself. These papers display at length Canning's thoughts and aspirations, his opinions and meditations, and his analyses and appraisals of himself and others during the earlier years of his parliamentary and political career. From beginning to end the book furnishes liberal evidence of the growth of an orator, and shrewd comments on speaking and speakers. Declaiming at school and debating at Eton and Oxford provide Canning's background (pp. 8, 13, 15–16). Later there follows the account of his maiden speech in Parliament. Twelve pages (pp. 51–62) record Canning's anticipation of that speech and his preparation for it, his description of the occasion, his judgments of the other speakers in the debate, his summary of his arguments, and his notes on compliments paid him and on the general reception of the speech. His other early speeches get briefer notice from his own hand (pp. 63–65, 65–67, 76–80, 81–84, 101–05).

Canning's comments on other persons' speeches are frank and pointed. For example, of Fox he writes at one time, "Fox spoke at great length & made by much the ablest speech that I have ever heard him deliver" (p. 83). At another time he touches briefly both Fox's great weakness and his great excellence: "Fox's opening speech to my great surprise & concern was very poor—& underdone. He made up for it in his reply" (p. 263). With Pitt he was usually pleased. Thus he writes, "In the debate on the Bill P. made a most *magnificent* speech of *details*. The terms seem contradictory—but they are both true. There was a studious abstinence from all hostility—but this abstinence was so constantly *announced*, that it became itself hostile" (p. 260). His analysis of motives for action in the House of Commons is often revealing to the student of speaking. Pitt, for example, sometimes made the mistake of relying on principles, "which . . . have no existence as motives for action in the H. of C." (p. 261).

Canning does not hesitate to write to his wife about his own speeches, usually in humorous vein, but not without pride. One of the amusing features of the book is Canning's long, pseudo-rhetorical analysis of his falling in love —his written argument designed to insure himself against disappointment (pp. 196 ff.).

One would be ill-advised to say that there is material for a Master's thesis in *The Rise of George Canning*, but it must not be neglected by students of the speaking of the period of Fox, Burke, and Pitt.

DONALD C. BRYANT, *Washington University, Saint Louis*

The High School Debate Book. By E. C. ROBBINS, JR., Chicago: A. C. McClurg & Co., 1939; pp. 175. $1.75.

The High School Debate Book is a complete revision of an earlier work by the present author's father. It is a manual of debate practice and preparation for the high school. The textual material is brief yet to the point. It is extensive enough to give the beginner a background on which to work, but would be of little worth to the student who is advanced in debate. It should have some value to the average high school teacher who wishes to introduce her pupils to debate for the first time.

The approach is from the purely traditional and formal debate viewpoint,

and so holds little for the teacher who wishes to stress any other approach. There are four short chapters at the beginning of the book which cover the fundamentals of debate practice. These chapters include a brief analysis of formal debate, of the purpose of debate, and of the means of debate, of the preliminary work on a debate, such as framing the question, sources of information, and taking notes, of briefing, and of some of the more important aspects of preparing the speech. The analysis of the purpose of formal debate as a matter of winning a contest is realistic and straightforward.

The major portion of the book is made up of a series of briefs and bibliographies on current issues. Some of the topics treated are: capital punishment, city management, conservation of natural resources, government ownership of munitions, health insurance, reciprocal trade treaties, the sales tax, and teachers' oaths. This is the truly valuable part of the book. The briefs are well written and yet limited enough that the student must go beyond them if his own work is to be complete. The bibliography is inclusive and is based on books and periodicals which are to be found in the average small library, which is surely a virtue for the teacher who does not have an extensive library at her command. These briefs are of service as models as the style is excellent. Though the book covers only formal debate and is extremely limited in textual material, it should be useful to many teachers at least for reference.

DONALD E. HARGIS, *University of Oregon*

United States Foreign Policy: Isolation or Alliance. Compiled by JULIA E. JOHNSON. New York: The H. W. Wilson Co., 1938; pp. 307. $1.25.

The current volume of the Reference Shelf maintains the high standard of editorship which has been set for the Reference Shelf volumes by the previous issues.

Miss Johnson has included in her compilation Franklin D. Roosevelt's address of October 6, 1938. She has included exceptionally fine articles by Robert J. Kerner and Raymond Leslie Buell together with affirmative statements favoring isolation by Herbert Hoover and Norman Thomas. Cordell Hull, Francis B. Sayre, and Sumner Welles are represented along with Livingston Hartley, Felix Morley, Richard Pattee and others.

The volumes include an excellent bibliography.

BOWER ALY, *University of Missouri*

Communication, a Philosophical Study of Language. By KARL BRITTON. New York: Harcourt, Brace, and Co., 1939; pp. xvi + 290. $3.75.

Is communication of any sort possible? If so, what can be communicated? Is it, for instance, possible to communicate emotional reactions? What is the meaning of meaning? What is the purpose of communication? It is the aim of this book to seek answers to such questions as these. And the author ranges even farther afield, to consider such problems as: What is truth? What is the logical basis for the structure of our language? Is there a similar basis for rules of language and rules of morality? What is poetry?

Semantics is not a science but a philosophy, and to the non-philosophical it appears to involve a tremendous amount of hair-splitting. But Professor Britton emerges with a rich freight of conclusions which have great practical value for teachers of speech. Students of speech purposes, for instance, will be deeply interested in the process by which he arrives at the conclusion that language has

two main uses (mere self-expression being a third): to reveal facts, and to exert influence. Teachers of interpretation (especially those who feel that the best approach to interpretation is through a thorough understanding of what is read) will find his Chapter X, "The Language, Truth and Logic of Poetry," invaluable. All who are interested in the problems of communication will come from a close study of this book with a deeper and clearer understanding of the nature of the problems and with fruitful ideas for their solution.

The book abounds in quotations from other linguists, thus incorporating a sort of annotated bibliography of the worthwhile works on semantics. This method has its disabilities, however: the quoted matter frequently breaks the continuity of Mr. Britton's argument, and frequently his references to the position of other experts are based on the assumption that the reader of his text is already familiar with the work he is citing. Furthermore, the book lacks the sprightly readability of Stuart Chase's *The Tyranny of Words*. But these are minor matters. The book is authoritative and, despite the complex and intricate nature of the problem (with the consequent close concentration demanded of the reader), it is clear. It has much of value for every teacher of speech, whether he be a speech correctionist, rhetorician, debate director, or teacher of interpretation. For it deals with the essential media in which all of these divergent tasks are bound together.

ROBERT T. OLIVER, *Bucknell University*

Science of Language. By J. J. CALLAHAN. Copyright 1938 by Duquesne University, Pittsburgh, Pa.; pp. 235.

Science of Language is a general introductory work, chiefly on the English language before 1850 or 1900, written in a clear, very formal, impersonal, and occasionally homiletic style. Its purpose is less to discover than to explain, as typified by the definitions of etymology, syntax, voice, inflection, and sentence. Part I begins with "Something on the History of Language Studies," a 34-page selection of certain aspects of Greek and Latin, including a few pages on early English grammarians—Ben Jonson and his predecessors, J. Wharton (1653), Samuel Johnson (1755), Lowth (1762), and Cobbett (d. 1835). "Further than this," says the author, "there are only text-books. The chief of these were the grammars of Lindley Murray [known as the Father of English Grammar] and Noah Webster, . . . important solely from the fact that they were so widely used." The later grammars by John Earle, Henry Sweet, Brander Matthews, Otto Jespersen, Samuel Ramsey, H. Poutsma, G. O. Curme, and others are thus damned as textbooks, though not named. They seem to be excluded from consideration because of their modernness; as far as I observed, the latest authorities or others mentioned anywhere in the book include Murray (d. 1826), Hazlitt (d. 1830), Cobbett (d. 1835), Webster (d. 1843), Goold Brown (d. 1857), and Cardinal Newman (d. 1890). The author shows a strong independence except toward writers of antiquity and near-antiquity: there are 76 footnote references to such patriarchs as Panini, Zenodotus, Stilo, Varro, and Probus in pages 1–31; whereas there are only fifteen footnotes in the remaining 204 pages.

The purpose, method, and order of language studies are discussed, the author contending that "teaching English by Etymology and Syntax must be considered a mistake"; and that English grammar "has no etymology worth speaking about." Yet the last 115 pages treat of the "Grammatical Etymology"

of English! This section has copious quotations from Shakespeare illustrating tense, voice, the use of the subjunctive, and (in some 70 pages) the uses of *shall* and *will, should* and *would*. The middle part of the book, "Principles of Grammar," deals, often monosyllabically, with the sentence and its elements, parts of speech, and the like. The author opposes the use of the term *complex sentence*, holding that such a sentence is really simple. The kind commonly called *compound-complex* in composition courses throughout the United States is not mentioned. He prefers the term *conjunctive pronoun* to *relative pronoun* because "All pronouns are relative since they relate to an antecedent."

The book has many truths—and some truisms, such as (1) "Language is a means of communicating our thoughts to others."—p. 69; (2) "A sentence, therefore, is a group of words making complete sense."—p. 82; (3) "There is no royal road to thinking."—p. 77. There are at least four puzzling references to the longer treatment of various subjects in *Word Study*, a publication about which no other information is given. Surely this is not the Merriam-Webster pamphlet? There is an index (which omits Bryant and Hazlitt, if no others), but no bibliography.

HAROLD WENTWORTH, *West Virginia University*

The Wonder of Words: An Introduction to Language for Everyman. By ISAAC GOLDBERG. New York: Appleton-Century, 1938; pp. xii + 485. $3.75.

As noted in a publisher's postscript to the introduction and in Professor J. D. M. Ford's foreword, this book did not come off the press until after Dr. Goldberg's death in July of last year. Professor Ford read the proof sheets and made some minor alterations, but "nothing has been changed in a way to impair the force of any of his basic arguments." It is in the force of the basic arguments that the strength of the large and full book lies.

Dr. Goldberg wrote books and magazine articles on an amazing variety of subjects. In the field of linguistics he seems to have been an amateur in both the best and the not so favorable senses of the word. This contribution gains far more from his love of the mysteries of language than it loses from his less than professional discipline in the field. I.e., this is a book to be read comfortably, with the feet up; not to be filed away on the reference shelf for consultation only when one's linguistic pronouncements need bolstering.

Phoneticians should skip the chapters on phonetics, which are unmethodical, uneven, and sometimes inaccurate.

There are also many cases where the statement of etymological relationships is not neat, "*Körper*, akin to Latin *corpus*" is inaccurate rather than vague because "akin" is explicitly made a synonym of "cognate" elsewhere and there properly defined. A reader who did not know the OE word *cwēn* would be led to believe that an error of the same order had been made in saying that *queen* "is cognate with Anglo-Saxon *cwene*," where there follows the implication that the distinction in meaning between *queen* and *quean*, "differing in but a single vowel," is the result of a recent development rather than one already established in the OE period. To be sure, the point of the paragraph is that words, like women, "may rise to the heights or fall to the depths," and *queen-quean* represents the process as well as *cwēn-cwene;* it is still unnecessarily incorrect to say that *queen* is cognate with *cwene*. In spite of a number of such small faults, one's impression is that the treatment is generally right as well as full.

I rather think Dr. Goldberg would never have written another book on

language if he had lived for many years more. This seems to be about what he had to say, much on some matters, less on others. Sometimes a full treatment, quite in accord with the works of professional linguisticians; sometimes no more than opening the door of a treasure hall; sometimes the expression of his idea of what ought to be, in small matters such as specific usages or in larger fields such as spelling reform; sometimes vigorous criticism of the ideas of others, particularly other amateurs, on language.

Always with a tremendous lot of stuff. That the sensible "Instead of a bibliography" chapter, recommending four writers and naming only three books, is not an indication of the author's lack of industry, is proved by the great number of specific references in the body of the book and in footnotes. Much is, however, undocumented, rather giving evidence of thinking with material by a full mind with far reaches, than of an assiduous occupation with indexes in reference works. Some 1250 words are discussed at greater or lesser length, most of them with etymologies. Indeed the etymologies are, from the point of view of systematically getting on but not from the point of view of general interest, often rather overdone. They call for digressions; e.g., between January and February in the discussion of month names, "We began with the first month of the year; it has taken us through doors, mythologies, double-dealing—double-dealing on the part of words themselves, in fact, which can face two ways, or more than two!" They assume authority, now and then, although the etymological argument is repudiated. And some, among so many, etymologies are bound to be questionable. But they are all good reading.

The book "is written for the intelligent layman," "an introduction to language for everyman." Everyman who is an intelligent layman should enjoy it; and learned men too. The enjoyment should not be lessened (austere readers may have to steel themselves) by an occasional flavorful turn of somebody's phrase, such as: "Surely *classy* is the least *classical* of words; but they are sisters under the etymology." "There are more referents in heaven and earth, Horatio, than are dreamt of in your Semantics." On grammatical gender, "We may well believe that the primitive beheld females in stones, males in brooks, and sex in everything." And finally,

> My grammar, 'tis of thee,
> Sweet incongruity,
> Of thee I sing.
> I love each mood and tense,
> Each freak of accidence,
> Protect me from common sense,
> Grammar, my king!

LEE S. HULTZÉN, *University of California at Los Angeles*

The World of Words. By ERIC PARTRIDGE. Charles Scribner's Sons, 1939; pp. 354. $3.00.

This is another book on English. Mr. Partridge, a nonacademic Britisher, has published four or five other books on the subject, including the forty-two shilling *Dictionary of Slang and Unconventional English* and *Slang Today and Yesterday*. The present work is subtitled "An Introduction to Language in General and to English and American in particular." The Preface says: "This book is intended both for younger people (of pre-University standard) and for

such other persons as desire to have a brief . . . view of language . . . The latter group may be extended to include University students."

The nine chapters cover the usual topics. The first is families of languages, with two charts. The chapter on the English language is three times as long as the one on American. Some such proportion was to be expected, but the disparity in the book as a whole is nearer eight to one; only some forty pages are devoted to American. The chapter on English discusses its sources and, briefly, the Biblical influence, euphemism, the worldwide expansion of English. The table showing this resembles Jespersen's in *Growth and Structure*. The great Dane, however, credited some of his figures to Hickmann's *Geographisch-statisticher Universal-Atlas*. Why anyone summarizing the American influence in a few pages in 1939 should all but ignore Mencken's colossal treatise of 1936 and depend mainly on a much earlier book of Weekley's is inexplicable. Throughout there is pretty heavy, though acknowledged, leaning on him, Jespersen, McKnight, Thornton, and others. Mr. Partridge pleasantly approves of two of our fairly competent oldtime spinners of yarns: " . . . Washington Irving and Nathaniel Hawthorne wrote what was *virtually* Standard English (and *very good* English too) . . . " Italics not his.

One virtue of the chapter on American is the abundance of Americanisms, largely Thornton's. The author capitalizes *wop*, as one does not, and implies that only New York and Chicago Italians are called "wops" (p. 78), as one should not. The last two editions of the unabridged Webster bear a different title from that of 1890, given as of 1934 (p. 81). The word may be *pea-nut* in England (p. 87), but it's *peanut* here. Mr. Partridge asserts that "in American English there is an increasing tendency to employ a simplified spelling" (p. 98), but gives no evidence. The Noah Webster, Dewey-Lake Placid, Teddy Roosevelt, and Simplified Spelling Board systems seem to be, at best, only holding their own. One large American dictionary, not Webster, once gave valuable space to thousands of reformed spellings, but the public went on spelling the old hard way.

The chapter "How Words Begin" treats of the old Ding-Dong, Yo-Ho-Ho, and Bow-Wow theories. Other chapters take up semantics, fashions in words, grammar, folk-etymology, history in words. There is an appendix of phonetic symbols; none, however, seem to have been used anywhere in the book. Some 2,100 terms treated or merely mentioned constitute one index; the other is of authors, authorities, and subjects. There is no bibliography.

The style is a compound of the serious expository and the colloquial personal. It has not the enticing readability of Weekley, the trained acuity of Dr. Pound, or the omniscience of Mencken. What is more important, the book lacks the abundance of first-hand, unhackneyed facts—odd, startling, incredible—presented by these and certain other writers on English. The author frequently simplifies for laymen the learned nomenclature of his subject. For instance (p. 65): " . . . words formed by subtraction—or, *as philologists phrase it*, by back-formation." And (p. 1): "No method of grouping, no "system of classification' (*as the learned prefer to call it*) is . . . perfect." One sentence (p. 61) reads: "The Red Indians let us have *tomahawks* and *moccasins*." *Let us have* is a loose way of saying that English took or borrowed. Another sentence (p. ix) suggests talk by a character out of Henry James: "There have, on words, been several books written for beginners." Compare James's " 'We needn't, I grant you, in that case, wait.' "

Only four examples of back-formations are given (pp. 65f.). Only *dukedom* illustrates the use of *-dom*. It could be the business of the world of words to offer more fresh specific facts about the actual metabolism of English. I suggest replacing the one hoary, static example *dukedom* with some of the thousands (Professor Ramsay notwithstanding) of *-dom* words that our infinitely resourceful language forms with a freedom that this book ignores. The following are but a selection from those given *in Webster* as standard English —that is, *none* are stigmatized as humorous, nonce, rare, colloquial, local, slang, or the like: *professordom, babydom, jellydom, babudom, bachelordom, jockeydom, factordom, Gaeldom, jaildom, Jewdom, jingodom, baseballdom, Yankee-Doodledom.* Only *shepherdess, mileage,* and *weatherology* illustrate the diligent *-ess, -age,* and *-(o)logy*. Only twelve words of the indispensable thousands in *-ize, -ism,* and *-ist* are given. Mr. Partridge has succeeded, however, in making a general introduction to English, from which the beginner, a sophomore, say, will no doubt profit.

HAROLD WENTWORTH, *West Virginia University*

Facts About Current English Usage. By ALBERT H. MARCKWARDT and FRED G. WALCOTT. New York: D. Appleton-Century Co., for the National Council of Teachers of English, 1938; pp. viii + 144. $.90.

"None of them are here." "Who are you looking for?" "Everyone was here, but they all went home early." "I have got my own opinion on that."

Teachers of speech, as well as teachers of English composition, who have laboriously corrected these and similar "errors," when used by their students, will find this little booklet enlightening. In 1932 appeared the first *English Monograph,* a study entitled *Current English Usage,* initiated and largely completed by the late Sterling A. Leonard. Professor Leonard submitted a list of 230 expressions "of whose standing there might be some question" to a group of 229 judges, including thirty linguistic specialists, thirty editors, twenty-two authors, nineteen business men, one hundred English teachers, and thirty teachers of speech. Of these doubtful expressions, 75% or more of the judges marked 71 of them as appropriate to formal literary or colloquial English. This liberality of judgment aroused a storm of protests among the purists, when Leonard's report appeared.

Marckwardt and Walcott took Leonard's original list of 230 expressions, and tried to discover whether the *facts* of their usage would conform to the opinions of the experts queried by Leonard. Consulting the *Oxford Dictionary,* the second edition of Webster's *New International Dictionary,* Horwill's *Modern American Usage,* Hall's *English Usage,* and the grammars of Jespersen and Curme, they discovered that Leonard's board of judges was not liberal, but very conservative. Their survey of fact "increased the number of established usages from a meager seventy-one to 177."

The moral of these two studies seems to be that much if not most of our teaching of grammar is historical and analytical, rather than functional. Furthermore, it appears from the records that purists are still attempting to eliminate expressions which have been in reputable use since the Middle and Old English periods. Any teacher who wishes to conform in his teaching to the facts of usage rather than to the fancies of pedagogues will find this booklet a helpful (though of course only a partial) guide.

ROBERT T. OLIVER, *Bucknell University*

New York Panorama, American Guide Series. By the Federal Writers Project. New York: Random House, 1939; pp. 536. $2.50.

Almanac For New Yorkers, 1939. By the Federal Writers Project. New York: Modern Age Books, 1939; pp. 156. $.50.

A Middletown approach to language is made in the book, *New York Panorama,* a volume in the American Guide Series. A city is photographed by a moving, sound, and color x-ray film—in all the dimensions that such a city has. From every angle—Art, Sports, and Government; in every posture, Labor, City Planning, Motion Pictures; reflecting every facet, Housing, Radio, Transport, Harlem, Social Welfare, Music, History, the Theatre. Nothing is left out of this literal strip tease of the life of a great city, pulsating and vibrant with people and activities—Nationalities, Architecture, the Press, Social Welfare, Education, and finally Speech—the Local Vernacular, and Literature—Market Place for Words.

A companion volume to this is the "Almanac for New Yorkers" 1939 vintage, which grows better year by year. This, too, reflects the Metropolis, albeit in a lighter, more frivolous, ephemeral, mood. Here, in addition to clever verse and an introduction to the World's Fair 1939, is more material in the lingo of the metropolis, especially that of the colorful corner "pitchmen," as well as the key to underworld jargon now made famous by the metropolitan press.

Both these books take the scientist's point of view toward language. They record and describe, and leave the winnowing process to usage and the people, to a verdict by the jury of our peers. And when we find "that stately prose is juxtoposed with the lingo of the 'East Side,'" we know that we have a living New York Panorama.

Here are two books that put language where it belongs, a natural outgrowth of the normal behavior and activity of people. Placed in this light, how trivial become some of the inanities that often vex us in our presentation of the subject—and how manifold and colorful become the potentialities for expression. These books have a further virtue in their timely reiteration of the principles of Wyld and Jesperson.

People love language—its vitality and growth, its change. It's that last—the ever shifting currents of usage and language growth—in which we often get beyond our depth. What do such expressions as *Reno-vate,* in the groove, to fink, mean to us? Our youngsters learn two languages—one for school, and the other to use.

Books like these two serve to keep us in touch with the world outside of Academia. The books under review remind us that language, like truth, must win its laurels in the marketplace.

ABRAHAM TAUBER, *Bronx H. S. of Science, New York City*

Twelve Ways to Build a Vocabulary. By ARCHIBALD HART. New York: E. P. Dutton & Company, 1939; pp. 128. $1.00.

There is no better way to approach this book than to list its chapter-headings: Weary Words, The Poisoned Well, Synonyms, Antonyms, Definitions, Malapropisms or What Did She Mean?, Word Derivation: Latin, Word Derivation: Doublets, Word Derivation: Greek, Fun with the Dictionary and Other Wordbooks, Slang and Idiom, and Prefixes.

When one has read this book, one is convinced (or persuaded to believe)

that the building of a vocabulary and the study of words are sheer fun. Reading the book is quite easy; performing all the numerous tasks there set out, solving all the vocabulary tests—these require real effort on the reader's part and result in real knowledge added.

The author writes in a most stimulating fashion. We may quote (p. 29) one example: "Does *decrepit* have any suggestion other than that of advanced age? (The answer is that *decrepit* suggests a considerable physical breakdown which has accompanied the coming of age. One can refer to a tottery old man as "decrepit" but not to an old man who is in excellent physical condition.)"

There are ten vocabulary tests, together with keys, which occupy the latter part of the book and act as something of a check on what one has learned from his reading of the volume.

A provocative book this, which should awaken new interest in word-study.

THEODORE G. EHRSAM, *New York City*

Understanding Poetry. By CLEANTH BROOKS, JR., and ROBERT PENN WARREN. Henry Holt and Company: New York, 1939; pp. 680. $1.50.

Through the medium of *Understanding Poetry*, Messrs. Brooks and Warren hope to develop "competent readers of poetry." With an objective so modestly stated, the full implications of the task the authors have set themselves may be overlooked. For to them, a competent reader of poetry signifies one who has undergone a programmatic process of increasingly intensive training in the evaluation of poetic materials such as few readers of poetry possess.

Drawing upon the concepts produced by the excellent pioneering studies of such investigators as Ogden and Richards, William Empson, and Louis Grudin, Professors Brooks and Warren have attempted to integrate these findings into a simply stated, closely documented, presentation of the contextual approach to poetry. That their view of this approach is somewhat more inclusive than that of any one of their predecessors is all to the good. For this special way of looking at, and teaching, poetry incorporates something of the linguistic preoccupations of Mr. Empson, the semantic examinations of context peculiar to Mr. Grudin, the psychological analyses of Ogden and Richards, plus the sound historical training of the authors themselves. The total result is a book which on its level (that is, as a collegiate text) is perhaps the best thing available.

Feeling strongly that emphasis should be kept on the poem as a poem, that the treatment (analysis) of the poem should be concrete and inductive, and that "a poem should always be treated as an organic system of relationships and the poetic quality should never be understood as inhering in one or more factors taken in isolation," the authors have collected poems both good, bad and uneven as a means of illustrating certain ways of evaluating and understanding poetry. Thinking of poetry as a form of speech or discourse written or spoken, the authors move by simple progression from the immediacy of poetic expression in certain areas of every day human communication to the more intensely specialized and formalized realm of speech which we know as poetry. It would seem, then, that anyone who is capable of reacting to speech symbols of a complex order, whether written or spoken, will at some point become responsive to that integrated system of speech patterns which is a poem.

It is true that in their sincere desire to make clear the delusions of such vulgarizations as "message hunting in poetry," "pure realization as poetry,"

"poetry as the beautiful statement of some high truth," the Messrs. Brooks and Warren fall into a philosophical snare when they take refuge in the purely psychological descripion of a poem "as a piece of writing which gives us a certain effect in which, we discover, the 'poetry' inheres." The danger with this view, obviously, is that it may concentrate the attention on the effects we experience rather than on what is in the poem. It is only fair to add, however, that Professors Brooks and Warren do not at any point become engaged in such substitutions. Rather the book as a whole is a consistent expression of what great service a clear, intelligent, and sophisticated synthesis of the most recent explorations in the realm of understanding poetry can be.

VIVIENNE CHARLOTTE KOCH, *New York City*

The History of the Greek and Roman Theater. By MARGARETE BIEBER. Princeton, New Jersey: Princeton University Press, 1939; pp. 465, illustrated. $7.50.

No theatre library can do without this comprehensive and authoritative history of the ancient theatre. Dr. Bieber has long been internationally known as an authority in the field, but her previous writings have been in German. That this book, the result of forty years of work, is published in English we owe to the Nazi regime. Dr. Bieber is now teaching at Columbia University.

She treats of the archaic, classical and Hellenistic Greek theatre and the Roman republican and imperial theatre in chronological sequence, laying emphasis on the origin and early development of each period. She relies mainly upon architectural and figurative evidence, making use of the vase and mural paintings and terra cottas to an extent hitherto unattempted. Although she makes use of some literary evidence, Aristotle, Vitruvius, Pollux, she has left most of it for separate consideration in a small companion volume. This book deals primarily with theatre origins, and construction, scenery, costume, and acting, and with the plays from a theatrical rather than from a literary point of view.

Dr. Bieber believes that Greek tragedy developed out of the Dionysian ditheramb by way of the satyr play. The mask, sleeved robe, kothurnos, and onkos (the last she points out is merely a representation of an archaic hair dress) she derives from Dionysian ritual and presumes to have been used in Greek classical tragedy. She declares flatly that in the classical period there was no raised stage of any kind and that actors and chorus throughout this period performed in the orchestra.. She attributes the development of the raised stage to the requirements of New Comedy and derives the Hellenistic form of proskenion from the Greek private house of the time with its fore building and terraced roof. She brings order out of the confusion that has always characterized descriptions of the Hellenistic and Roman periods by tracing two distinct types of theatres, those with a high stage which developed in Greece, and those with a low stage which grew out of the staging of Italian farce. She finds some evidence to suggest that Seneca's tragedies were acted instead of merely recited, as is generally supposed.

The book is admirable in every way. Dr. Bieber writes clearly and interestingly, with little of the quibbling and involved argument which often characterizes scholarly work in a controversial field. The 566 illustrations of theatre remains, theatre plans and reconstructions, vase paintings, murals, and statuettes beautifully reproduced are alone worth more than the price of the book. Moreover it is well bound and well printed. B. H.

The Actor Creates. By ARISTIDE D'ANGELO. New York: Samuel French, 1939. pp. xii + 96. $1.00.

This memorandum of observations on acting by a teacher at the American Academy of Dramatic Art offers the beginning student advice that is often basic and helpful and then again often primer-like and romantic—at least in style. Actors must be reminded that, among other things, "Characters come to life only in relation to one another"; that "Before an actor can convey an idea to another actor, he must have within himself an idea as tangible in the mental and feeling realm as the cigarette" he gives to his fellow actor; and that, according to Charles Jehlinger, "You cannot be critic and creator at the same time." But there is doubtful efficacy in such notations as, "Faith gives plasticity to the actor's spiritual and material self" and "Imagination is a shelter against the brutal realities of life."

D'Angelo organizes his material into two sections, content and form, conception and revelation, "Evolution of Character" and "Expression in the Theatre." The first part, derived from Stanislavski, is well enough done; the second and much the longer part, dealing with the form the actor's body and voice must take in order to make the character live in terms of the theatre, is too general, without subordination. Acting forms are various. They may be more than heightened naturalism, as Meierhold, Tairov, and Vakhtangov have demonstrated. Is it enough, then, only to repeat the truisms that movement must be rhythmic, minimized, unified, focussed; and that the voice must be resonant and flexible?

A "Summary" seems unnecessary for so brief a book; and "The Glossary of Names" is naive. In fact, something akin to naivete is the possible weakness of the treatise.

EDWIN DUERR, *University of California*

The Theory of the Theatre. By CLAYTON HAMILTON. New York: Henry Holt and Co., 1939, pp. xviii + 481. $3.50.

In preparing this definitive edition of his writings on the theatre, Mr. Hamilton has cut, revised, rearranged, and rewritten material published in four separate volumes, 1910, 1914, 1917, and 1920. The result is not a "theory of the theatre" as the title might lead one to expect, but rather a series of relatively unconnected essays on different aspects of drama and theatre, grouped under the section headings: *The Theory of the Theatre, Other Principles of Dramatic Criticism, Studies in Stagecraft, Problems of the Playwright,* and *Seen on the Stage.*

The collection reminds us that Mr. Hamilton's observations on plays and playwriting, audience and actors have been often acute and almost always interesting. Moreover they are representative of a particular period in dramatic criticism. Mr. Hamilton's emphasis on the element of conflict in drama, on the cause and effect type of dramatic structure, his annoyance with Shaw, his admiration for Pinero, and his adoration of Barrie are typical of an era that is largely over. But he has always had an enthusiasm for the theatre which has kept his appreciation much broader than his critical principles. For example, although he fails to understand Gorki's *The Lower Depths* both in theme and structure, he realizes that it is a great play.

Further revision in one respect would have stressed a real broadening in Mr. Hamilton's critical viewpoint. In 1910 he accepted completely Brunetière's

conflict theory, but he later realized its limitations and even went so far as to suggest that *contrast* is the only indispensable element. Unfortunately, in this volume the *conflict* theory has an extremely prominent position in the opening essay, while the modification is somewhat buried in the third section.

This collection, large and well printed, should be a useful addition to the theatre library. B. H.

The Changing World in Plays and Theatre. By ANITA BLOCK. Boston: Little, Brown and Company, 1939; pp. xiv + 449. $2.75.

Mrs. Block is challenging and always intelligent, and she writes with clarity from an extensive background of play-reading, in her analyses of a vast number of plays under such chapter headings as "Contemporary Drama: The Individual in Conflict with Changing Sexual Standards. . . The Conflict within the Individual. . . The Social Conflict . . . Plays Against War. American Drama of the 'Left' . . . Plays of Soviet Russia."

Her critical attitude toward the theatre is summed up in the purpose of her book which is to develop *play-consciousness* in theatre-goers who are at present suffering from excessive *theatre-consciousness.* "*Theatre-consciousness* is the condition of being entranced by the glamour and by the often spurious trappings of the theatre—such as clever acting, smart dialogue, dazzling costumes and effective scenery—into a drugged indifference to the values of the play content." I should call this *show-consciousness.* "*Play-consciousness* is the condition of being critically alive, in the theatre, to the play as literature, judging the values of its content as one judges those of a novel, or a biography, or any other literary art form."

Of course Mrs. Block's demand that a vital theatre must deal with matters that are essential to life in any given epoch is the correct and necessary demand. But the insistence, or the strong implication, that plays must be criticized for their literature values only, on their written words and their vital subject matters, is wrong because it is only a half-truth. It puts pedantry into theatre criticism; and it is unconsciously vicious because it throttles theatre from ever being theatre. The plays of Maugham and Galsworthy, for example again, and Ivanov's *The Armoured Train,* Wolf's *The Sailors of Cattaro, The Living Newspaper,* and *Peace on Earth* must be evaluated not only for their ideas but also for how expertly those ideas have found a theatrical body or form.

All art presupposes form: a body for the idea, a body inseparable from the expression of the idea. "Theatre" is not merely a synonym for dialogue expressing an idea, but rather it is a body which the idea by means of words *plus* the voice, sound, color, pictorial design, movement, timing, and the other essential playwriting materials aspires to find. Therefore it seems to me that Mrs. Block and those who agree with her contentions imagine they are responding to a play when they are only responding to its idea.

Mrs. Block's book, then, is faulty because it deals too narrowly only with things next in importance. And if the playwrights are to continue to find a body for their ideas only in words instead of in words *plus* the other theatre materials, then the director will take over those ideas and find their theatrical body and become the co-creator if not the essential theatre artist. That has happened in motion pictures. Someone has to find, and analyze, and emphasize the theatre body of a dramatist's idea if the theatre is to be anything at all in a changing world. That should rightly be the dramatist's job.

EDWIN DUERR, *University of California*

Two on the Aisle. By JOHN MASON BROWN. New York: W. W. Norton & Co., 1938. pp. 321. $2.75.

John Mason Brown is a thoroughly competent theatre critic; and his competence loses nothing in the rush to meet the *New York Post* deadline. He has often enough won *Variety's* scorecard derby as the daily reviewer most successful in picking the winners and the losers in the commercial theatre; he can bring a background of Lamb, Cibber, and Hazlitt to an appraisal of a new *Othello,* and he knows rightly that Shakespeare is presentational theatre; and he can write, although a trifle wordily, with drive and felicity.

Two on the Aisle is a record of his sound theatre common sense, a well-selected reprinting of almost a hundred play reviews and occasional articles, a record of the American theatre in performance from 1929 to 1939. The criticisms are grouped under such happy headings as "Shakespeare on the Contemporary Stage," "'Sing Me a Song With Social Significance'"; "From England and Ireland," and "For the Tired Business Man and Woman." Each section is introduced with a new prefatory note. What he has to say is mostly better than transient; he is nearly a model news critic and surely a theatre tonic, especially in such pieces as the three *Hamlet* reviews or the reviews of Maxwell Anderson's plays.

Unlike George Jean Nathan, Brown expands his remarks with full authority beyond the play to the acting, the directing, the scenery, the production. And if, unlike Stark Young, he has not noticeably concerned himself with an aesthetic of theatre with which to fit together his findings or to shape his judgments, at least he does excellently exhibit the American critic actively at work. Within his time limitations he can usually select his midnight adjectives conscientiously and unerringly.

EDWIN DUERR, *University of California*

The American Theatre. By JOHN ANDERSON, and *The Motion Picture in America. By* RENÉ FÜLÖP-MILLER. New York: The Dial Press, 1938; pp. 189 + 406 illustrations. $5.00.

Mr. Anderson in the first part of his book sketches with some attempt at appraisal the history of the American theatre from Colonial to contemporary times. He treats the American theatre throughout in its relation to the drama, and in its more recent years examines it through the work of individual playwrights. The sketch is lively and interesting reading. The student will, however, wish to read the author's sources, while the general reader may find himself handicapped by a lack of the background assumed.

The publishers appear in some doubt about the second part, for they mention it neither on the cover nor on the jacket flap. It is neither a history, nor a popular account of the industry today, nor a discussion of the aesthetic of the motion picture, yet it tries, feebly, to be each of these in turn.

The entire text may well have been written for the sake of the illustrations, which seem, however, to have been arranged largely for the convenience of the printer. Most if not all of the collection are available elsewhere.

Of the entire book a few pages of the first section will probably make a lasting impression. (Every non-professional theatre worker should be required to read pp. 78–81.) Mr. Anderson characterizes the Little Theatre movement as "that abortive and to my way of thinking rather silly national excursion into the drama. . . ."

WALTER H. STAINTON, *Cornell University*

Scenes for Student Actors. Dramatic Selections from New Plays. Volume IV. Edited with Notes by FRANCES COSGROVE. New York: Samuel French, 1939; pp. x + 136. $1.50.

With this fourth volume of the series, Frances Cosgrove continues a valuable service to students and teachers of dramatic interpretation. As in preceding volumes, the scenes are conveniently classified for one man, one woman, two men, two women, one man and one woman, and group scenes for three or four. There are only six group scenes, and three of them are inferior in interest to the other selections in the book.

The excellence of the scenes chosen from *In Abraham's Bosom, The Church Mouse, The Guardsman,* and *Mary's John* will allow the reader to forget that these plays are neither "new" nor "contemporary Broadway." These selections are among the best in the book.

The editing has been well done, except in the case of the last selection, where Hope and Faith seem to unite as one character, squeezing out Charity.

If the editor intends continuing this series, it may be helpful to point out that genuine humor is at a minimum, even in the scenes from comedies. This is true of preceding volumes as well.

ARTHUR L. WOEHL, *Hunter College*

Induction to Tragedy. By HOWARD BAKER. Baton Rouge, Louisiana: Louisiana State University Press, 1939; pp. 247. $2.75.

Those students of drama and theatre who have long accepted as axiomatic the strong influence of Seneca on Elizabethan tragedy should be interested in this study which minimizes the Senecan influence and argues convincingly for the dominance of native English sources. Dr. Baker's thesis in essence is that Elizabethan tragedy derives very largely from the narrative metrical "tragedies" of the middle ages, and that almost all the elements which have long been called "Senecan" are really medieval.

He sets the fundamental problems of his study by analyzing *Gorboduc,* finding it incidentally not a deadly imitation of Seneca but a lively picture of its times. He then proceeds to treat these problems more fully under the headings *The Heroic Medium, Influence of Seneca, Influence of Medieval Structure,* and *Principles of Ethical Form.* He argues with clarity and logic from abundant evidence.

Those who do not care whether the blood and ghosts of Elizabethan tragedy are medieval or Roman in origin will appreciate Dr. Baker's understanding of Elizabethan tragedy, an understanding which is firmly based upon but not weighed down by his scholarly knowledge of the material.

B. H.

The Essence of Tragedy and Other Footnotes and Papers. By MAXWELL ANDERSON. Washington, D. C.: Anderson House, 1939; pp. 53. $1.25.

Of the four essays in this slim book, *The Essence of Tragedy,* written for The Modern Language Association meeting in 1938 is perhaps the most interesting. In it Anderson adapts to modern tragedy the "recognition scene" and ensuing "discovery" of Greek tragedy. The essay is a definite addition to modern dramatic criticism.

The other four essays are of less general interest, but help illumine Ander-

son's attitude as man and artist. *Whatever Hope We Have* sounds his belief in art, *Poetry in the Theatre* and *Yes By the Eternal* his belief in poetic drama, and *The Politics of Knickerbocker Holiday* his love of individual freedom and his distrust of all government. B. H.

Write That Play. By KENNETH THORPE ROWE, New York: Funk & Wagnalls Company, 1939; pp. 418. $3.00.

Out of extensive experience as a teacher of playwriting, Professor Rowe has written a book, which though less detailed than either Archer's *Playwriting* or Baker's *Dramatic Technique,* should take a place beside those classics in the apprentice playwright's library. Professor Rowe's outlook is contemporary in most respects and his conception of drama broader than that of Archer and Baker. Moreover, his book includes what neither of the older books does, the complete texts with page by page analysis of two one act plays and one long play: *A Night at an Inn, Riders to the Sea,* and *A Doll's House.*

One might quarrel with Professor Rowe's definition of a play as a story with a causally developed plot expressing conflict, if it were not that later on he discusses plays like *The Cherry Orchard* which have so little plot and so little conflict that one cannot regard these elements as of primary importance. Indeed, the element of conflict in *Riders to the Sea,* which Professor Rowe analyzes in detail, is relatively weak. It is, therefore, not entirely clear whether in the author's mind conflict is essential to drama. But whether or no, the episodic plays are not slighted in his discussion of particular types and departures from the norm.

One omission of some importance is the effect upon the structure of a play of the playwright's point of attack (in time). Professor Rowe uses *Expressionism* to describe all modern non-realistic drama and defines it rather unsatisfactorily as "the ultimate in inward drama."

These are, however, minor defects in a book which should be useful to students of playwriting. An index would have proved more useful than the chapter summary which closes the volume. On the whole, the book is good enough to have warranted a better job by the publishers; it is not well printed. B. H.

Comparative Tragedies, Old and New—including Shakespeare's Hamlet, Sophocles' Electra, O'Neill's Beyond the Horizon. Edited by HELEN E. HARDING. New York: Noble and Noble, 1939; 486 pages. $1.25.

The latest volume in the series of contemporary and older classics of literature is a teaching aid that can be recommended unqualifiedly. When our students find Eugene O'Neill, Leslie Howard, Maurice Evans, Orson Welles, and William Shakespeare rubbing elbows in the same book, it is superfluous to talk of living drama,—"It's there in the flesh."

There is a rare combination of the conservative and liberal, an unabridged text with copious notes, problems, and introductory material to suggest manifold worthwhile activities and projects. The illustrations are well chosen and provocative. In general, the sections supplementary to the text— biographic, historic, dramaturgic, and pedagogic are cogent, ingenious, and feasible.

Most important—it is clear that the volumes are edited with a constant awareness of the central fact of a play—that it is intended for acting.

ABRAHAM TAUBER, *Bronx High School of Science, New York City*

Fist Puppetry. By DAVID FREDRICK MILLIGAN. New York: A. S. Barnes and Company, 1938; pp. 120. $1.50.

Intended for beginners, and largely for elementary schools, Mr. Milligan's book gives all the practical details necessary for the production of the fist puppet play including selecting and adapting the play, making head and hands, costuming, constructing the puppet booth, and adds ten suggested plays analyzed scene by scene. Some emphasis is given to the social and educational advantages of puppets but hardly enough to its artistic merits. The illustrations are weak but adequate for the purpose.

JEAN STARR WIKSELL, *Sephens College*

Shadow Plays, and How to Produce Them. By WINIFRED H. MILLS and LOUISE M. DUNN. New York: Doubleday, Doran and Company Inc., 1938; pp. 188. $2.00.

Any person with interest in the production of shadow plays will find this book a practical and useful guide. A brief introduction on the history and scope of shadows is followed by chapters on selecting and producing shadow plays, constructing the shadow puppets, and suggestions for music. Twelve plays ranging from simple nursery tales such as the *Three Bears* to more difficult ones such as *Tom, the Water Baby* and *David Copperfield,* as well as three plays intended for human shadow players, are given. Accompanying photographs are excellent and add immeasurably to the attractiveness and usefulness of the book.

JEAN STARR WIKSELL, *Stephens College*

Puppetry 1938. Volume 9. Edited by PAUL MCPHARLIN, Detroit: Author, 1938; pp. 84. $2.50.

Everyone interested in puppets and marionettes from the beginner to the professional looks forward each year to the publication of this international year book. As its title suggests it is a record, pictorial and written, of what has taken place during the year in puppetry. In addition to the customary material, this volume includes an account of Mr. McPharlin's tour of European Puppet Theatres.

This is the one book which no one acquainted with the art can afford to miss.

JEAN STARR WIKSELL, *Stephens College*

Magic Strings. By REMO BUFANO. New York: The Macmillan Company, 1939; pp. 182. $1.50.

The author has written eleven short plays for puppets which should have special appeal to children and be entertaining for adults as well. The dialogue is light and humorous in character and the situations for the most part amusing and well adapted to the abilities of puppets. Stage directions and suggestions for executing the numerous marionette tricks which are part of each play will require considerable dexterity and practice on the part of the manipulators. No instruction for the making of marionettes is attempted.

JEAN STARR WIKSELL, *Stephens College*

Education on the Air. Ninth Yearbook of the Institute for Education by Radio. Edited by JOSEPHINE H. MACLATCHY. Columbus: Ohio State University, 1938; pp. vii + 351. $3.00.

As a compendium of the ideas, problems, achievements, and hopes of the workers in the field of radio broadcasting who are primarily concerned with education, this annual publication is invaluable. In a sense the problem of educational broadcasting is the problem of education in general save that it is here focussed sharply by the lens of a comparatively new set of procedures. It is clear, for example, that the talk of Mr. Boyd H. Bode and the panel discussion which followed it on "Radio and General Education" are dealing not so much with radio education as a specialty as with the more basic question of what education itself may be in a democracy beset with difficult problems of many kinds. The scrutiny which educational values undergo is not alone searching; it indicates as well the perplexity which a representative group of American educators experiences when called upon to define what it is they are seeking. In this regard it is unfortunate that the panel discussion on handling controversial issues was compressed in editing to a degree which makes its value problematical.

Educational broadcasting for the elementary and secondary levels is well discussed in the report of the work-study group supervised by Mr. Paul T. Rankin of Detroit, and the same can be said for the round table conference led by Mr. Robert J. Coleman on the often heartbreaking matter of exploiting college faculties in radio education. The discussion of which Mr. William N. Robson of Columbia Workshop was the leader will be found helpful by those who produce dramatic programs for broadcasting.

Not the least of the attractions of the present volume is the reproduction of several of the recordings entered in the award competition and the excellent bibliography of material on radio education published since the last yearbook.

DAVID DRISCOLL, *Brooklyn College*

Production and Direction of Radio Programs. By JOHN S. CARLILE. New York: Prentice-Hall, Inc., 1939; pp. xx + 397. $2.80.

The past year has seen the publication of numerous books in the field of radio, many of which are by men in the profession. John Carlile's volume is a valuable and welcome addition to this group. The teacher who has had no professional radio experience and who is not completely familiar with the technique of radio production with its related problems will find Mr. Carlile's concrete presentation extremely helpful. The avowed purpose of the book is to acquaint not only the student but also those in related fields of radio, such as "administration, engineering, sales, and publicity," with "the program builder's work." Hence Mr. Carlile's book is not pedagogical or wordy, but presents the information vividly by a relation of the exact method of origination and production of certain popular programs as well as by interesting incident and actual radio techniques, all of which he, in his capacity as Production Manager of the Columbia Broadcasting System, Inc., is well qualified to discuss.

Part I contains a discussion of the development and organization of a radio program from the idea, through the writer's department, the local station, the network, and its final production. In Part II is explained clearly the technique of production of musical programs, including a number of illustrations of actual musical broadcasts and diagrams of studio setups. This section

contains excellent background knowledge for those concerned with any phase of radio work. Part III is a discussion of editing, timing, necessity of precision, and routine of production. In Part IV, entitled "Speech," Mr. Carlile gives in terse, epigrammatic sentences advice on the preparation of the radio speech. This section is especially good and might be profitably used not only in preparation for radio speaking but for all types of speech making. Also in this section is a discussion of the production of radio drama with illustrations of proper studio arrangement and microphone technique, and also the problems facing the announcer. Some of Mr. Carlile's colleagues have added information of equal value in the appendix, including the sign language of the studio, illustrated, the method of building a studio, and a complete discussion of sound effects, including not only how they may be produced, but also which recorded versions of them are the best.

The book, which covers much more than the title might indicate, is a collection of material which has heretofore, to this reviewer's knowledge, not been correlated. Its fifty-five illustrations add to its practical value and help to make it invaluable to the student and teacher of radio.

DELWIN B. DUSENBURY, *University of Maine*

Aus Pennsylfawnia. An Anthology of Translations into the Pennsylvania Dutch Dialect. Edited by WILLIAM S. TROXELL. Philadelphia: University of Pennsylvania Press, 1938; pp. xviii + 47.

Both English and Pennsylvania German versions are included in this anthology of eight poems. The work can be criticized in two respects: translations alone do not present a complete picture of the dialect literature; retention of each writer's system of dialect spelling may cause difficulty for the non-Pennsylvania German. However, the anthology should be included in Pennsylvania German and American dialect collections, for it does present an accurate picture of the dialect as it is spoken today.

CLYDE S. STINE, *Lebanon Valley College, Pennsylvania*

Oral English. By ELIZABETH WHITEMORE BAKER. New York: Allyn and Bacon, 1938; pp. iii-vii + 247.

This is a new edition of an earlier work (1928) which was widely used in the high schools. It presents, in its eleven chapters, a simple and careful approach to the speech problem as it is to be found in the secondary schools.

Copiously illustrated, with many photographs taken in actual classrooms, and furnished with an index and a guide to parliamentary procedure, this book should prove satisfactory in the schools.

THEODORE G. EHRSAM, *New York City*

Four Shorts for High Schools. By ESTHER E. OLSON. New York: Dramatists Play Service, Inc., 1939; pp. 62. $.75.

In this collection of one-act plays: "Sitting on Tacts," "On the Spot," "Peas and Cues," and "The Case of David Abbott," drama is made the cart-horse for very obvious lessons on tact, cleanliness, manners, and safety. High school students may need these lessons very badly, but I shall miss my guess if a single young person is influenced to mend his ways by seeing or acting in them. As plays they are entirely worthless.

WINIFRED WARD, *Northwestern University*

Do Our Students Know What We Are Talking About? By JOSEPH MERSAND. New York: The Modern Education Chapbooks, 1939; pp. 36. $.25.

Dr. Mersand has managed to compress into thirty-six pages what might neatly and economically be said in about six. Incidentally, it has been said—innumerable times. It might be reduced to three propositions: 1. Our students reveal a paucity of vocabulary; 2. Something should be done about it; 3. There are many suggestions, (which are obligingly listed).

ABRAHAM TAUBER, *Bronx High School of Science, New York City*

NEWS AND NOTES

Please send items intended for this department directly to Miss Ruth Simonson, Wesleyan College, Macon, Georgia.

GENERAL

Central States Speech Association

Three hundred and ninety delegates attended this year's conference of the Central States Speech Association held in April at Minneapolis.

Loren D. Reid, past executive secretary, reports that the CSSA now has an even three hundred members. The Association elected the following new officers: H. C. Harshbarger, State University of Iowa, president; Merel R. Parks, Detroit Public Schools, vice-president; Orville M. Hitchcock, University of Akron, executive secretary (a vacancy created by Professor Reid's acceptance of a position in the School of Public Speech at Syracuse University).

The formal progam of the conference follows:

General Session

Presiding: Franklin H. Knower, President of the Association

Address of Welcome, Malcolm M. Willey, University Dean, University of Minnesota

Speech Training and Education in the Humanities, A. Craig Baird, University of Iowa

Communication and General Education, Malcolm S. MacLean, Director of The General College, University of Minnesota

Radio and Spoken English, H. L. Ewbank, University of Wisconsin

Sectional Meetings—I—Radio

Presiding: E. W. Ziebarth, University of Minnesota

The Basic Course in Radio in a Department of Speech, Sherman Lawton, Stephens College

An Experiment in Teaching Speech by Radio, Charlotte Wells, University of Wisconsin

Application of Principles of Progressive Education to the Teaching of Radio Speech, Tracy F. Tyler, College of Education, University of Minnesota

The Radio Educator Looks at Commercial Radio, Clay Harshbarger, University of Iowa

II—Rhetoric and Oratory

Presiding: Lionel Crocker, Denison University

Humor in Public Speaking, Glenn Mills, Ann Arbor High School

Certain Phases of Invention in Robert G. Ingersoll, O. P. Larson, University of Iowa

The Early Pamphlets of Alexander Hamilton, Ora B. DeVilbiss, University of Missouri

Martin Luther's Theory of Speaking, Carney C. Smith, Alma College
Two Concepts of the Nature of Speaking, R. D. T. Hollister, University of Michigan
Elements of Persuasion Before Hostile Audiences, Robert Capuder, Columbus, Ohio

III—The Michigan Project

A Report of the Committee on Cooperative Research
Presiding: Donald Hayworth, Michigan State College

Speakers: Donald Hayworth, Paul D. Bagwell, James A. McMonagle, C. R. Van Dusen, C. H. Nickle, all of the Michigan State College

IV—Teachers College Round Table

Presiding: D. W. Morris, Indiana State Teachers College, Terre Haute

A Panel Discussion on the following questions: *What Should the Teachers College Do in Speech Education? Is the Task of the Teachers College Different from That of Other Institutions of Higher Learning?*

Speakers: F. Lincoln D. Holmes, Illinois State Normal University, Normal, Illinois; Charles Van Riper, Western State Teachers College, Kalamazoo, Michigan; Gladys Lynch, Winona State Teachers College, Minnesota; J. P. Ryan, Grinnell College, Grinnell, Iowa; George R. R. Pflaum, State Teachers College, Emporia, Kansas; Donald C. Bryant, Washington University, St. Louis; E. H. Henrikson, Iowa State Teachers College, Cedar Falls.

V—Secondary School Program

Presiding: Katherine Pratt, Wauwatosa High School, Wauwatosa, Wisconsin
The Speech Teacher Keeps Abreast of the Movie and the Radio, Jeanette Ross, Shorewood High School, Shorewood, Wisconsin
The Speech Teacher Correlates with English, Margaret Wood, Austin High School, Austin, Minnesota
Speech Needs and Abilities of Ninth Grade Students, Dorothy Bohannon, Joplin High School, Joplin, Missouri
An Experiment in the Use of the Case Method Rather than the Text-Book, Edwin J. King, Westport High School, Kansas City, Mo.
Voice in the High School Course in Fundamentals of Speech, Lois Crews, Northwestern University

General Session

Presiding: H. Clay Harshbarger, President-elect of the Association

The Function of Speech in Teaching, Wesley E. Peik, Dean of the College of Education, University of Minnesota
The Indiana University Traveling Speech and Hearing Clinic, R. Milisen, Indiana University
Some Aspects of the Psychology of Literature, B. Frederic Skinner, Department of Psychology, University of Minnesota
The Action Concept of Speaking, R. D. T. Hollister, University of Minnesota

Sectional Meetings—I—Discussion

Presiding: H. L. Ewbank, University of Wisconsin

Question: *"What Should be the Place of Discussion in the Speech Curriculum in the Central States Area?"*

Speakers: Martin P. Anderson, University of Wisconsin; J. J. Auer, Oberlin

College; A. Craig Baird, University of Iowa; H. G. Barnes, University of Iowa; W. Roy Diem, Ohio Wesleyan University; Douglas Ehninger, Western Reserve University; Kenneth G. Hance, Albion College; O. A. Hitchcock, University of Akron; W. S. Howell, University of South Dakota; C. F. Hunter, University of Missouri; Charles R. Layton, Muskingum College; Irving J. Lee, Northwestern University; J. H. McBurney, Northwestern University; William Schrier, University of North Dakota.

II—Secondary School Program

Presiding: Ethel Kemp, East High School, Madison, Wisconsin

The Speech Teacher Contributes to the Assembly, Mildred Harter Wirt, Gary Public Schools, Gary, Indiana

The Student Council as a Speech Activity, Rachael Hauck, William Horlick High School, Racine, Wisconsin

Student Demonstrations of Speech in High School Activities, by students of Joyce Gregory, West High School, Minneapolis

Student Demonstrations of Speech in Life, by students of Francis Drake, Roosevelt High School, Minneapolis

III—Dramatics Curriculum Conference

Presiding: C. Lowell Lees, University of Minnesota

A Panel Discussion on the following questions: *How Many Phases of the Study of Dramatics Should Be Included in the Speech Curriculum? What Courses Should Be Offered at the Undergraduate Level; at the Graduate Level? What Should Be the Proportion of Emphasis on Knowledge and on Skill in Teaching Dramatics?*

Speakers: Hunton D. Sellman, University of Iowa; Herbert A. Yenne, University of Nebraska; Hubert Heffner, Northwestern University

IV—Speech Pathology

Presiding: Robert Milisen, Indiana University

Season of Birth of Speech Defectives in Minnesota, Spencer F. Brown (and Bryng Bryngelson) University of Minnesota

Perceptual Study of Nasality, Grant Fairbanks and C. W. McIntosh, Jr., University of Iowa

Treatment of Functional Articulatory Disorders, Charles Van Riper, Western State Teachers College, Kalamazoo, Michigan

The Introduction of Speech Improvement and Speech Correction in the Large School System, Esther Glaspey, Indianapolis

A Speech Re-education Program in a Small School System, Dorothy Zeimes, Coleraine, Minnesota

V—Junior College Section

Presiding: R. P. Kroggel, Missouri Department of Public Schools

Question: *How Can the Junior College Speech Departments Best Serve the Needs of the Student Whose Educational Career Ends in the Junior College?*

In Speech Courses—Mary Asseltyne, Junior College, Virginia, Minnesota

In Forensics—P. Merville Larson, Junior College, Hutchinson, Kansas

In Dramatics—Coralee Garrison, Southern State Normal, Springfield, S. D.

In Forums—Emma C. Dumke, Junior College, Hibbing, Minnesota

In Radio Speech—Sherman Lawton, Stephens College, Columbia, Missouri

GENERAL SESSION

Presiding: Loren Reid, University of Missouri

Experimental Bases for Curriculum Construction, Harry G. Barnes, University of Iowa

Integration, A Beginning, Lena Foley, Shorewood High School, Milwaukee

The Missouri High School Debaters' Assembly, Bower Aly, University of Missouri

SECTIONAL MEETINGS—I—VOICE SCIENCE

Presiding: Clarence Simon, Northwestern University

Recent Objective Studies in Vocal Pitch, Grant Fairbanks, University of Iowa

Some Effects of Speech Distortion on Intelligibility, Henry E. Hartig, University of Minnesota

Surgical Repair of the Cleft Palate, Dr. N. Logan Leven, University of Minnesota Medical School

Puff Patterns of a Cushion-Pipe Model Larynx, Raymond Carhart, Northwestern

Is There a Psychology of the Deafened? Helen Barr, Stephens College

II—INTERPRETIVE READING

Presiding: Melba Hurd, University of Minnesota

A Technique of Teaching Interpretive Reading to High School Students, Leo Martin, Waterloo High School

The Place of Oral Reading in the Developmental Reading Program, Guy L. Bond, University of Minnesota

Why Choric Verse Speaking, Verna Finger, Northwestern University

Oral Interpretation in the Educational Sun, William B. McCord, University of Wisconsin

III—DRAMATICS IN THE HIGH SCHOOL

Presiding: Donald Winbigler, University of Iowa

Choosing the High School Play, Oscar Hough, White Bear Lake High School

Casting and Directing the Play, Maybelle Boyson, Marshall High School, Minneapolis

Staging the Play, Frank Whiting, University of Minnesota

Special Problems of Play Production in the Small High School, Taalkeus Blank, Appleton High School, Minnesota

Dramatics and the Student, Helen Fish, South High School, Minneapolis

Creative Dramatics in the High School, Ruth Nethercott, Washburn High School, Minneapolis

Dramatics in the High School Curriculum, Leith Schackel, Roosevelt High School, Minneapolis

IV—PUBLIC SPEAKING ACTIVITIES

Presiding: G. Hale Aarnes, Moorhead State Teachers College

The Speech Activities of the National Forensic League, Bruno Jacobs, Ripon College

An Exposition and Evaluation of the Group Rating Plan in Judging Debates, Leroy Laase, Hastings College

Present Debating Practice, Donald Streeter, University of Iowa

Speech Awards for the High School Student, Harold Svanoe, Milbank High School, South Dakota

V—Fundamentals of Speech

Presiding: Charles R. Layton, Muskingum College

The Five Dimensions of Speech, an Outline of Criticism, Martin Maloney, Evanston, Illinois

Case Studies in the Teaching of Fundamentals of Speech, E. C. Chenoweth, University of Iowa

A Case Study of the Speech Habits of College Freshmen, A. T. Cordray, University of Iowa

The Speech Comprehension Ability of College Freshmen, L. E. Norton, Eureka College

An Approach to the Teaching of Vocabulary in Speech Classes, Helen Farley, Augustana College, Sioux Falls

The Use of the Recording Machine in the Teaching of Voice and Articulation, C. L. Nystrom, Wheaton College

A Study of the Sound Moving Pictures in Teaching Speech, Robert Sailstad, University of Minnesota

General Session

Presiding: F. M. Rarig, University of Minnesota

Graduate Study in Speech Pathology, Robert West, University of Wisconsin

Graduate Study in Theatre and Drama, Hubert Heffner, Northwestern University

Historical and Critical Studies in Rhetoric and Public Address, J. H. McBurney, Northwestern University

Sectional Meetings—I—The College Course in the Fundamentals of Speech

Presiding: Howard Gilkinson, University of Minnesota

Discussion: *Course Credits, Administrative Requirements, Restrictions, Speech Needs, Abilities of Registrants, General Aims and Philosophy of the Course, Main Characteristics of Teaching Method, Evaluation of Results*

Speakers: Harry G. Barnes, University of Iowa; H. Harlan Bloomer, University of Michigan; Wilbur Gilman, University of Missouri; Guy S. Greene, Iowa State College; Kenneth G. Hance, Albion College; Phyllis G. Montgomery, Northwestern University; Vernon Utzinger, Carrol College; Elbert R. Moses, Jr., Ohio State University; Alan Monroe, Purdue University

II—Conference of Curriculum Workers in Secondary Education

Presiding: Clara Krefting, Bradley Polytechnic Institute

Discussion: *Type and Extent of Speech Course Offerings, Policies of Course Accrediting and Teacher Certification, General Trends of Curriculum Development or Reorganization, Status of Work on Course of Study Plans by Speech Organizations or Other Groups, Prospects for the Future*

Speakers: Donald C. Bryant, Washington University, Missouri; Leroy Laase, Hastings College, Nebraska; William Schrier, University of North Dakota; Opal Munger, Newton Public Schools, Newton, Iowa; Anne Simley, Hamline University, Minnesota; D. W. Morris, Indiana State Teachers College; W. Roy Diem, Ohio Wesleyan University; James A. McMonagle, Michigan State College; Ruth Gober, Blackwell High School,

Oklahoma; Dwight Wilson, Volga High School, S. D.; Karl Robinson, Northwestern University; William Lamers, Marquette University, Wisconsin; F. L. Gilson, Kansas State Teachers College, Emporia, Kansas

III—Speech Correction Clinic

Speech Clinic Demonstration, conducted by Bryng Bryngelson and Spencer Brown, University of Minnesota. Therapies were demonstrated by patients representing various types of speech disorders. Discussion of cases followed.

IV—High School Debating

Presiding: Charles F. Hunter, University of Missouri

An Analysis of the High School Debate Proposition for 1939–40, Arthur Secord, University of Michigan

Discussion of the Issues of the High School Proposition for 1939–40, Minnesota High School Debaters

V—Elementary School Program

Presiding: Merel H. Parks, Vice-President-Elect of the Association

Devices for Teaching Elementary Speech, Idelle Boyce, Public Schools of Madison, Wisconsin

Methods of Testing and Developing Articulatory Skills in the Elementary School Child, Genevieve Arnold, Public Schools of Austin, Minn.

Two Scenes from Jack and the Bean Stalk, The Children's Players of Minneapolis, Louise M. Holt and Ethel Cox, directing.

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Southern Association

The Tenth Annual Convention of the Southern Association of Teachers of Speech was held in the Heildelberg Hotel, Baton Rouge, Louisiana, on March 29, 30 and April 1. A number of the meetings, however, were transferred to the laboratories of the Speech Department at Louisiana State University, and the Association members were the guests of the University at a dinner given on the first evening of the Convention. Garrett Leverton, guest speaker, talked about the "Well Directed Play," following an Address of Welcome by the President of the University.

Lord Dunsany's "If" directed by Claude L. Shaver, of the Department at Louisiana State University, was presented in the University Theatre. As a feature of the back stage reception following the play a crew of students demonstrated scene shifting and explained the various features of their excellently equipped stage.

Garrett Leverton spoke informally on recent Broadway productions and the Modern Drama at a tea given in honor of the Association by Theta Alpha Phi. The formal program of the Convention is as follows:

Demonstration of Radio Technique—Radio Studio, Music and Dramatic Arts Building

Presiding: Harley Smith, Vice-President of the Association, L. S. U.

Producing the Radio Program, Preparing the Material, Nora Landmark, Alabama College

Rehearsing and Broadcasting the Program, Ralph W. Steetle, Director of Radio L. S. U.

GENERAL SESSION

Presiding: James Watt Raine, President of the Association

A Word of Welcome, Sam Sherman, President of the Louisiana Association

The President's Address, *The Relative Functions of the National, Regional and State Associations,* James Watt Raine, Berea College

A Physician Looks at Speech Disorders, Louis J. Karnosh, M.D., Cleveland, Ohio

SECTIONAL MEETINGS—I—TEACHERS' EXCHANGE OF EXPERIENCES

Presiding: James Watt Raine, President

Comments by Betty May Collins, Tifton High School, Georgia, Josephine Allensworth, Memphis, Tenn.

II—VOICE SCIENCE

Presiding: Lester L. Hale, Vice-President of the Association, University of Florida

The Hill-Young Methods of Corrective Work, Marguerite Wills, Florida Southern College

First Steps in Corrective Work for the Community, Ruth C. Proctor, New Orleans

The Audiometer in the Speech Laboratory, T. Earle Johnson, University of Alabama

Conserving the Values of Speech Recording, Giles W. Gray, L. S. U.

III—DRAMATICS

Designing Settings for Inadequate Stages, Mrs. Cornelius Ball, Arkansas College

Movement in Directing, Ruth Jean Simonson, Wesleyan College

Problems of the Director, Garrett Leverton, Editor, Samuel French Inc.

GENERAL SESSION

Presiding: Glenn R. Capp, Vice-President of the Association, Baylor University

Topic: *The Fundamental Features of a Required Course*

How Firm a Foundation, H. P. Constans, University of Florida

What Is Fundamental in Our Course? George Neely, Anniston High School

Our Basic Instruction, Marjorie Brown, Columbia, S. C. Elementary School

Adult Education: Fundamental Needs, Grace Ingledue, Monroe, Louisiana

What Can We Do in This Situation? discussion started by Edna West, Georgia State College for Women

Open House, Workshop Theater, Department of Speech

Tour of Speech Laboratory, Radio Rooms and Speech Clinic

Exhibit of Books by the Librarian, J. A. McMillen

GENERAL SESSION

Presiding: Louise A. Sawyer, Vice-President of the Association, Georgia State Women's College

Demonstration of Puppetry, Dorothy Straumberg, Brenau College

Children's Theatre, How We Produced Heidi, Winnie Mae Crawford, Texas State College for Women

Discussion as an Avenue to Truth, Alma Johnson, Florida Southern College

The Play Service Bureau, Walter H. Trumbauer, Alabama College

SECTIONAL MEETINGS—I—TEACHERS' EXCHANGE OF EXPERIENCE

Presiding: James Watt Raine, President of the Association

Speakers: Virginia Lee Harrison, Mississippi State College; Dell Park McDermott, Little Rock Junior College and volunteers

II—INTERPRETATION

Presenting the Material of Interpretation, Helen Osband, University of Alabama; Ellen Haven Gould, Alabama College; Virginia Lee Harrison, Mississippi State College

Oral Reading of the Bible, Thomas H. Marsh, Southwestern University

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Eastern Public Speaking Conference

In conjunction with the Silver Anniversary of the School of Public Speech and Dramatic Art of Syracuse University, the Eastern Public Speaking Conference held at Syracuse its thirtieth annual meeting.

Among the programs presented were the following:

GENERAL SESSION

Presiding: W. Hayes Yeager, The George Washington University

Welcome Address: Chancellor William P. Graham, Syracuse University

Folklore as a Background for Play-Making, Harold W. Thompson, State College for Teachers, Albany

Teacher Education in the Fields of English and Speech, Hermann Cooper, Assistant Commissioner for Teacher Education of the State of New York

Better Speech Through Dramatization, Mrs. Gertrude Binley Kay, Emerson College

SPECIAL SESSIONS—CHORAL SPEAKING

Presiding: Mina S. Goossen, State Teachers College, Buffalo, New York

The Use of the Verse Choir in the Production of Drama, Eleanor Luse, Wells College, Aurora, N. Y.

The Verse Choir as a Medium for Advancing Good Speech, Mrs. Paul Foss, Studio School of the Theater, Buffalo, N. Y.

Demonstration of the Technique in Organizing and Directing a Choir, Mrs. Ellen Henderson, Former Chairman, Elementary School Committee of National Association of Teachers of Speech, Chicago

ADULT EDUCATION

Presiding: Richard C. Reager, Rutgers University

Adult Education as a Cultural Subject, Charles A. Fritz, New York University

Speech, Giving and Getting, with Adults, Marion M. Carey, Philip Livingston, Junior High School, Albany, N. Y.

Future Trends in Extension Education, Walter Morton, School of Extension Teaching and of Adult Education, Syracuse, N. Y.

Adult Education for Business Folk, Willard B. Marsh, Hamilton College

Methods in Adult Education, Thomas H. Nelson, Dean, Dale Carnegie Institute of Effective Speaking and Human Relations, N. Y. C.

NORMAL SCHOOLS

Presiding: Donald M. Tower, Director of Teacher Education, State Normal School, Oswego, N. Y.

The Kind of Minimum Speech Training I Should Like My Teachers to Have, W. Howard Pillsbury, Superintendent of Teachers, Schenectady, N. Y.

Speech Education for Future Kindergarten-Primary Teachers, Mardel Ogilvie, State Normal School, Fredonia, N. Y.

The Function of the Panel in the Speech Education Program of Teacher Training Institutions, Mrs. Florence Butler Chambers, State Normal School, Oswego, N. Y.

The Function of Instruction in Dramatics in a Teacher Training Program, Thomas C. Pollock, State Teachers College, Montclair, N. J.

PUBLIC DISCUSSION AND DEBATE

Presiding: Henry G. Roberts, The George Washington University

Do We Persuade, Argue, or Convince? Harold F. Zelko, Pennsylvania State College

What Debaters Learn, J. V. Garland, Colgate University

Discussion in the Program of Intercollegiate Activities, Russell H. Wagner, Cornell University

WHAT'S NEW IN PUBLIC DISCUSSION AND DEBATE?

The Delta Sigma Rho Congress, Geraldine Quinlan, Elmira College

The Town Meeting and the Secondary School, Lloyd Hartman, Binghamton Central School

The Parliamentary Debate, Ray Ehrensberger, University of Maryland

The Student Speakers Bureau in an Active Forensic Program, Robert T. Oliver, Bucknell University

The Debate Course at Skidmore, Harryette Creasy, Skidmore College

GENERAL SESSION

Presiding: President of the Conference

Speech in Human Relationships, Harry J. Heltman, Syracuse University

Effective Speech, Personality and Success, Dr. Wilbour E. Saunders, Headmaster, The Peddie School, Hightstown, N. J.

The Taxpayer Looks at our Public Schools, Robert W. Drummond, Oneida, Ltd., Oneida, N. Y.

25,000 Miles of Theatre, Francis Bosworth, Director of Exhibits and Speech Department of the Federal Theatre Project.

SPECIAL SESSIONS—SPEECH CORRECTION

The New York League for Speech Improvement in joint meeting with the Eastern Public Speaking Conference.

Presiding: Frances Beers Tibbits, President, The New York League for Speech Improvement

Jane Bliss Taylor, Hunter College, Chairman, Program Committee

Case Histories of Corrective Work with Deviate Children in the Lochland School for Special Education at Geneva, N. Y., Martha Faison

Techniques used with Spastic Children in the Reconstruction Home, Ithaca, N. Y., Anna P. Severance

The Correction of Foreign Intonation Patterns, Robert Sonkin, College of the City of New York

Symptoms of Growth in Speech, Elizabeth D. McDowell, Former Chairman of Department of Speech, Teachers College, Columbia University

Lecture and Movie Film—Indicating Results of Recent Research on Voice and Sound in the Bell Telephone Laboratories, D. W. Farnsworth, of the Bell Telephone Research Laboratories

Paper and Movie Film—Illustrating the Work of Dr. Sara Stinchfield Hawk and Edna Hill Young with Children with Delayed Speech by the Motor-Kinesthetic Approach, Paper read by Miss Lillian Bell, Montclair, N. J.

The Play Element in Speech Improvement, H. J. Heltman, Syracuse University

Problems of Remedial Reading, Ellen K. Donohue, Ethical Culture School, New York City

The Importance of an Elementary Course in Speech Fundamentals for Teachers, Mrs. Almira Menninger Giles, Brooklyn College

Phonetics as a Basis in the Correction of Articulatory Defects of Speech, Mrs. Margaret Prendergast McLean, New York University

Dramatics

Presiding: A. M. Drummond, Cornell University

Rehearsing the Play, Robert S. Illingworth, Clark University

How the Colleges Can Prepare Students for the Stage, Luther L. Rowland, Skidmore College

What's Wrong with Private School Dramatics, Donald R. Towers, Director of Dramatics, The Lawrence School, Lawrenceville, N. J.

The Changed Obligation of Schools and Colleges toward the Spoken Drama, Edson R. Miles, St. Lawrence University

Dramatic Activities in a Girls' College Preparatory School, Mrs. Dorothy S. Kirkland, Emma Willard School, Troy, N. Y.

Drama in the Small Community: Some Academic Implications, H. Darkes Albright, Cornell University

Speech Placement Tests

Presiding: Editha A. Parsons, Syracuse University

The Art of Testing Speech, David Powers, Fordham University

Freshman Placement Tests in Smith College, Vera A. Sickels, Smith College

Discussion: Catherine Rigney, State Normal School, Geneseo, N. Y.

Oral Interpretation

Presiding: Carleton E. Saunders, Jr., Nutley Public Schools, Nutley, N. J.

Phonetics, A Basis for Correct Pronunciation, Evelyn Hill, Erasmus Hall High School, Brooklyn, N. Y.

Oral Reading, A Key Subject in Educational Fundamentals, John V. Garland, Colgate University, Hamilton, N. Y.

Voice, the Interpreter of All Moods, Marion T. Cass, Glen Cove Senior High School, L. I., N. Y.

Reading of Poetry, A Contributor to the Pleasant Use of Leisure Time, Elizabeth Goepp Scanlan, Queens College, Flushing, L. I., N. Y.

Choral Speaking, A Beneficial Group Activity, Josephine Ray, Connecticut College for Women, New London, Conn.

Reading of Plays, an Emotional Outlet, Ellen C. Couch, Centenary Junior College, Hackettstown, N. J.

Voice and Diction

Presiding: Gustav F. Schultz, The College of the City of New York

Characteristics of Jewish English in New York City, Phyllis B. Arlt, Cornell University

Voice Problems in a City High School, John M. Brophy, Evander Childs High School, New York City
Fundamental Course at Teachers' Training Level, Dorothy I. Mulgrave, New York University
Choosing a Speech Recorder, H. Lyle Winter, The College of the City of New York
Return to Rhetoric, Arthur L. Woehl, Hunter College
Voice in the Theatre, Evelyn Casey, Hunter College
Tone Technique, Elizabeth von Hesse, New York City
The Prestige Values of the Major American Dialects: 1. Attitudes of New Yorkers, Walter Wilke and Joseph Snyder, New York University

The Spring Conference of the Indiana Speech Correction Association was held at Indiana University, Saturday, May 20, 1939. The emphasis was on the speech problems of the elementary school. Speakers of the day were:

D. W. Morris, Terre Haute Teachers' College
Margaret Hylden, Gary Public Schools
Eldon Jerome, Purdue University
Thelma Knudson, South Bend, Public Schools
Winthrop Clark Chapman, Perkins Institute
O. M. Pittenger, Indianapolis
Inez Peterson, East Chicago Public Schools
Marjorie Innes, East Chicago Public Schools
J. A. Ranney, Indiana State School for Deaf

The meeting was well attended by representatives of the universities, colleges, and public schools of each section of the state.

Next year's officers are: Pres. Miss Jane Shover, Speech Correctionist for East Chicago; Vice-Pres. Robert Milisen, Director of Indiana University Speech Clinic; Sec'y Esther Glaspey, Speech Correctionist for Indianapolis; Treas. Eldon Jerome, Purdue University Speech Clinic.

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Northwestern's Symposium

A Symposium on the Speaking Voice was presented this last summer by Northwestern's School of Speech. Outstanding men in the study and teaching of voice presented the results in recent research in sound and acoustic phenomena and in the physiological and psychological bases of voice. Visiting lecturers and members of the Speech Re-education Staff of Northwestern synthesized and applied those discussions directly to the training and the development of the speaking voice.

The guest lecturers were: Giles Wilkeson Gray, professor of speech and director of the Phonetics Laboratories, Louisiana State University; Robert West, professor of speech pathology and director of the Speech Clinic, University of Wisconsin; Joseph Tiffin, associate professor of industrial psychology and chairman of psychology, Purdue University; Loyal Phillips Shawe, professor of voice culture and director of the vocal department, Northwestern University School of Music; G. Oscar Russell, director of Speech, Voice, and Hearing Research Laboratories, Ohio State University; Frederick Wesley Orr, professor of English and director of the Division of Speech, University of

Washington; and John Henry Muyskens, associate professor of phonetics and director of the Laboratory of Speech and General Linguistics, University of Michigan.

The calendar of the *Symposium* included:

The Normal Voice as a Field for Study, Clarence T. Simon, Northwestern University; *Social Backgrounds of Experimental Work in Voice*, Raymond Carhart, Northwestern University; *Structure and Function of the Breathing Mechanism*, Carhart; *Some Special Problems in Training the Singing Voice*, Loyal Phillips Shawe; *Resonance in the Speech Mechanism*, G. Oscar Russell; *Some Objectives and Techniques in Voice Training*, Frederick Wesley Orr; *Changing Viewpoints*, John Henry Muyskens; *The Mother Tongue*, Muyskens; *Emergence of Specificity*, Muyskens; *Breathing as a Factor in Voice*, Lois McSlay Crews, Northwestern University; *Theories of Breathing—in Retrospect*, Giles Wilkeson Gray, Louisiana State University.

Recent Researches in Respiration and Voice Production, Gray; *The Laboratory and the Classroom*, Gray; *Structure and Function of the Larynx*, Paul Moore, Northwestern University; *Is the Voice Mechanism a Musical Instrument?* Robert West; *Facts, Theories, and Research in Phonation*, West; *Resonance in Voice Production: Its Nature, Effect, and Limiting Conditions*, Joseph Tiffin; *Resonance in the Vowel*, Tiffin; and *Resonance in Relation to Pitch, Loudness, and Duration of Vocal Tones*, Tiffin.

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Ohio Association of College Teachers of Speech

The Ohio Association of College Teachers of Speech met on Friday, April 7, 1939, at the Deshler-Wallick Hotel, Columbus, Ohio, in conjunction with the Ohio College Association. Definite action was taken on publications and organization problems.

In regard to publications, it was voted to advise the National Association of Teachers of Speech that the *News-Letter* of the Ohio Association is not intended to compete as a magazine or journal in the same field as the QUARTERLY JOURNAL OF SPEECH but will continue as a news bulletin. The recommendation was made that the QUARTERLY JOURNAL OF SPEECH be expanded to a monthly when conditions permit.

The new Executive Committee was given the task of drawing up a constitution for the purpose of determining organization policies. This committee is made up of the officers and an additional member, P. W. Stauffer, Bluffton College. Officers are: W. R. Diem, Ohio Wesleyan, president; Lionel Crocker, Denison University, vice-president and executive committee member as retiring president; Bert Emsley, Ohio State, secretary; Albert Capuder, Ohio State, assistant secretary; G. V. Kelley, Wittenberg, editor of the *News-Letter*.

The program consisted of reports on elementary and secondary teaching of speech in Ohio, interestingly presented by Professor Marie Mason of Ohio State, Miss Florence Powell of Middletown, Mr. Judson Crandall of Canton, Miss Margaret Fairchild of Sylvania, and Mr. Nelson Rozelle of Columbus.

The possibility of a joint meeting of college, secondary, and elementary teachers of speech in Ohio was discussed on invitation of Lionel Crocker to hold such a session at Denison University, Granville, Ohio, during the Thanksgiving vacation period.

The Georgia Association of Teachers of Speech met in Macon, the second week in February. Teachers from all levels of instruction in all parts of the State attended the two-day meeting, the attendance being the largest in the history of the organization. Discussions and demonstrations in radio technique, puppetry, direction, and Speech correction were held. The matter of major interest was the preparation of a course of study for one unit of High School credit to be recommended to the State Board of Education. Through the efforts of the State Association of Speech, especially under the presidency of Edna West, Georgia State College for Women, Georgia High Schools are now allowed one unit of credit in Speech. The proposed and recommended course is now in the hands of the Executive Board of the State.

One of the highlights of the Convention was the poetry reading tea under the supervision of Caroline Vance, University of Georgia, which was held on the Rivoli campus of Wesleyan College. The Wesleyan Department of Drama, under the direction of Ruth Jean Simonson, gave a special performance of *Icebound*. A tour of the Macon Little Theater was made.

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A recital of choral speaking was presented in April by the Verse Speaking Choirs of Pine Manor, Dana Hall, and Wellesley College at the Bardwell Auditorium, Wellesley.

The recital was divided into four groups: rhythmic, sound, pattern, and objective values. The Pine Manor and Dana Hall Choirs were conducted by Barbara Ketchum; the Wellesley College group, by Cecile de Banke.

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The teachers of elementary speech in Madison, Wisconsin, are preparing a course of study for the elementary speech field. It will be planned both for the special teacher and for the regular room teacher as well.

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Michigan State proudly announces the completion of a new speech building containing three auditoriums and rooms especially adapted to the courses taught there. A section of seven rooms is given over to a speech clinic, four rooms are devoted to radio teaching with special equipment and rehearsal rooms and the regular broadcasting studios. Special equipment for taking moving pictures and sound recordings has been installed in all regular public speaking classrooms.

During the summer session, L. D. Barnhart, from the NBC production staff, taught Radio Dramatic Production at Michigan State and directed a series over WKAR.

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The fourth Speech and Dramatic Institute sponsored by the Department of Speech and Dramatic Arts of the University of Denver was held on the University of Denver Campus from July 19 to July 26. The theme "Interrelations of Speech, Personality, and Democracy" was carried through the Institute program through lectures, discussions and dramatic presentations.

Lectures including discussion of integrative speech and democracy were: *The Democratic Theme in Current Drama, Speech and Applications of Truth in Democracy* and *The Growth of Human Relations through Speech.* An integral part of the program was the third conclave of coaches and students

sponsored by the National Forensic League. The conclave program gave especial attention to the best practices of conventional forensics as well as to the new developments such as student congresses, discussion and speech progressions, and new teaching methods. A theme incorporating the National Debate Question for next year was the center for the program.

Some of the outstanding leaders and speakers participating in the program were: E. E. Fleischman, College of the City of New York; Elizabeth D. McDowell, Teachers College, Columbia University; Vida R. Sutton, Director "Magic of Speech," N.B.C. and Director, School of Speech and Business, N.Y.C.; D. W. Morris, Head of Speech Training and Speech Clinic, Indiana State Teachers College; Marion P. Robinson, University of Denver; Frank Page, Core Teacher, South High School, Denver; Kenneth Christiansen, Speech Clinician, University of Denver; Karl Mundt, Congressman from South Dakota; Bruno E. Jacob, Secretary, National Forensic League; R. S. Cartwright, leader of N. F. L. Conclave, Elgin, Illinois; Elwood Murray, University of Denver.

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The Queens College Speech Conference was held Saturday, May 13th at Queens College. The keynote of the conference was: Speech Education to be effective and to insure acquisition of proper speech habits must be graded and continuous throughout the school life of the pupils. The work of Speech in College must be based on the work done in the high schools. This conference was organized to give high school and college instructors an intimate knowledge of all that the secondary schools and colleges are planning and are actually doing in Speech Education.

Henrietta Prentiss, Hunter College, presided and the program included, the *Address of Welcome* by Paul Klapper, President of Queens College, *A Program of Speech Education for Queens High Schools,* by Frederic Ernst, Associate Superintendent in charge of Secondary Education, *Types of Speech Instruction and Curricula in the Queens High Schools,* by Mary T. McGrath, President, High School Teachers of Speech Association, *The Work of Special Teachers of Speech Improvement in Queens,* by May T. Gillroy, *Speech in High School and College,* by June Christiansen and George Hinckley of the Queens College Class of 1940, *Our High School's Speech Program,* a Round Table discussion led by Letitia Raubicheck, *Results of the Queens College Entrance Speech Examinations,* by James F. Bender, chairman, Department of Speech, Queens College.

The Queens College Playshop presented George Bernard Shaw's *Candida* under the direction of Mrs. Elizabeth Scanlan.

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DRAMA

The first Play Festival of the Texas Intercollegiate Dramatic Tournament Association was held at Baylor University, March 23, 24, 25. Brigham Young's T. Earl Pardoe was Festival Critic.

The program featured such topics and speakers as: "The Theatre as a Socializing Agent," by Archibald McLeod, Texas State College for Women; "Play Selection and The Community," by F. L. Winship, Department of Extension, University of Texas; and "Speech in the Training of All Teachers," by Florence S. Horton, president of the Texas Speech Association.

On the program of plays the Department of Speech of Howard Payne College sponsored the production of *Charlie's Aunt,* the Sock and Buskin Dramatic Club of Texas Tech offered *Night of January 16;* the McMurry College Theatre gave *Bury the Dead;* and the Baylor Little Theatre did—as a laboratory play—*The Terrible Meek.*

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The Spring play production program of the Los Angeles City College Theater (each production playing one week) included such plays as the Hart-and-Kaufman drama *You Can't Take It With You,* Don Totheroh's *Moor Born, First Lady* by Katherine Dayton and George Kaufman, the Sierra's *Cradle Song,* Shakespeare's *Taming of the Shrew,* and a production of original one-act plays by students of the playwriting class.

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Ball State Teachers College, Muncie, Indiana, produced during 1938-39 Emlyn Williams' mystery drama, *A Murder Has Been Arranged;* an all-female play, Claudia Harris' *Latchkeys for Ladies;* and George Kelly's Pulitzer-prize play, *Craig's Wife.* These long plays were produced by the Spotlight Club under the direction of Dr. Raymond H. Barnard. The dramatics classes presented two programs of one-act plays and a pageant celebrating the one-hundredth anniversary of the founding of teacher-training in the United States.

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Under the direction of Lester Raines, the dramatic clubs of the University of Alabama last spring presented *Pure As the Driven Snow,* by Paul Loomis, Thornton Wilder's *Our Town,* and a series of one-act plays. The Alabama chapter of National Collegiate Players did the first, and the Blackfriars, the others.

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The Pasadena Playhouse held its fifth annual Midsummer Drama Festival from June 26 to August 19. The Festival was dedicated to Maxwell Anderson and the eight plays were, *Elizabeth the Queen, Valley Forge, The Wingless Victory, Masque of Kings, Both Your Houses, Gods of Lightning, Winterset,* and *Star Wagon.*

Pontiac High School of Pontiac, Michigan, as its fifteenth annual production, repeated its first presentation, *Dulcy.* The play was under the direction of W. N. Viola and the members of the 1925 cast were entertained at a reception backstage following the performance.

The spring plays of Kenyon College, Gambier, Ohio, included *The Wolves* presented by Nu Pi Kappa; *A Texas Steer,* by Charles Hoyt, presented by the freshmen, and Shakespeare's *Coriolanus.* The plays were under the direction of John W. Black.

A Play Service Bureau for the schools of Alabama has been established by the Works Progress Administration under the sponsorship and guidance of Alabama College. The purpose of the Bureau is to aid directors, especially those in rural schools. Services range from suggestions as to the selection of plays, providing a script, actors' parts, scene, costumes designs and cast sheets. Ultimately it hopes to assist communities to develop their own plays, and to improve their facilities for production. The technical supervisor will be Walter H. Trumbauer, director of the Alabama College Theater.

The Alabama College Theater presented a number of plays during the past season, including *Yellow Fever, Lady Windermere's Fan, High Tor, Taming of the Shrew, Alison's House, Balloon, Vision of Davequil's Wife, Gov'ment Project, In Transit, Cameo,* and *Pearls and Sawdust.* The last five productions were premieres.

The Radio Division of the Federal Theater Project, 1697 Broadway, N.Y.C., has inaugurated a special college service of instruction and aid in radio problems. Periodically it will issue, gratis, a manuel of radio instructions for college heads and their students. A Radio Script Catalogue is also available.

The Southern California Association of Teachers of Speech held its nineteenth annual Shakespearean Festival at Occidental College, April 29. Commemorating the birthday of the Bard of Avon, students from leading high schools, junior colleges and colleges of the Southland, participated in this Festival. The joyous celebration was marked by the personal appearance of Fritz Leiber, who delighted hundreds of pupils with his recent playlet *Shakespeare Is Here Today,* given at the Ann Hathaway luncheon. He was assisted by Mrs. Fritz Leiber, well known professionally as Virginia Bronsen.

The Morning Festival consisted of Shakespearean selections of thirty lines, in comedy or tragedy, read by 108 entries from Los Angeles County. This was the largest field of student talent in many years. Every Shakespearean reader was presented with a "Shakespeare Certificate of Merit."

The schedule for the spring season at Wesleyan College, Macon, Georgia included *Icebound, He Who Gets Slapped, Ladies in Waiting* under the direction of Ruth Simonson.

The State University of Georgia announces that beginning with the fall term of 1939-40 it will be possible for students to take a major in Drama at the University. The Dramatic work is under the direction of Edward Crouse.

Dramatic organizations at Georgia State College for Women under the direction of Edna West, presented two spring plays *Stage Door* and *Night of January Sixteenth.*

The Dramatic schedule at the University of Colorado for the past year included *High Tor, Laburnum Grove, The Doctor's Dilemma, Little Women* and a group of one act plays, *Gloria Mundi, The Maker of Laws,* and *My Chosen People.* James Sandoe is the Director of Dramatics.

The University of Texas Interscholastic League sponsors each year one-act play tournaments for high schools of Texas. The thirteenth annual meet was held in Austin on the University of Texas campus in Hogg Memorial Auditorium on May 6. Wichita Falls presenting Thornton Wilder's *The Happy Journey* was the winner. Second place went to Albany High School which used an original play, *Antic Spring* by Robert Nail. Weslaco High School presented *The Perfect Gentleman* by Anna Best Joder, editor of the Players Magazine, to take third place. Other plays entered in the finals were *The Man Who Wouldn't Go to Heaven* from Austin Senior High School, *The Princess Marries the Page* from Stephen F. Austin High School of Houston, *The Wonder Hat* from Odessa High School, *The First Dress Suit* from Amarillo High School, and *Heaven on Earth* from Tyler High School.

The entry list for the tournaments was the largest in the history of the contest, and it is also the largest in the nation. Six hundred and sixty-eight schools began competition in March and were gradually eliminated in county, district and regional meets. The winners in the eight regions came to Austin

for the final contest. The general nature of the acting and directing was better than that of preceding years. This improvement has been constant since the beginning of the contests.

An audience of over one thousand saw the plays. Prof. E. Turner Stump of Kent State University, Kent, Ohio, and president of Alpha Psi Omega, served as the critic judge of the tournament. F. L. Winship, Director of Speech Activities of the Interscholastic League, was the manager of the contest.

FORENSICS

The eleventh annual Convention of Phi Rho Pi, National Honorary Junior College Forensic Society, met at the Virginia Junior College, Virginia, Minnesota, in April. Next year's meeting will be held at Weber College, Ogden, Utah, March 18–21.

New officers elected for 1939–40 are: Raymond P. Kroggel, State Department of Education, Jefferson City, Missouri, president; Mrs. Eula Peterson, Junior College, Altus, Oklahoma, first vice-president; Leland H. Monson, Weber College, Ogden, Utah, second vice-president; L. K. Pritchett, Lee's-McRae College, Banner Elk, North Carolina, third vice-president; Mrs. Sylvia D. Mariner, 601 Nineteenth Street, N.W., Washington, D. C., secretary-treasurer; P. Merville Larson, Junior College, Hutchinson, Kansas, editor; and Catherine Hopfinger, Itasca Junior College, Coleraine, Minnesota, student representative.

Convention reports disclosed the facts that Phi Rho Pi achieved during 1938-39 the greatest increase in membership in the history of the organization; that eleven new chapters were added to the roll; that the financial condition is better than ever; that a number of new members have been inducted into the new order of Public Speaking; and that all chapters responded better to all requests than previously.

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The University of Missouri's seventeenth annual Forensic Activities Dinner, May 18, presented not only Varsity and Freshmen debaters, with an amazing array of efficient opponents; also included on the program was a short dramatic production entitled "A Democratic State." The key to the nature of the production lies in the names of the characters: "The Great Leader," "DFA," "DPE," "RCA," "SHA," "NAA," "MDNSCDSR," "Vox Populi," "Dispenser of Relief," and "The Watchdog of the Treasury"! The *Watchdog* was played by Bower Aly, director of Forensics at Missouri.

Debating opponents included speakers from Dartmouth and the Universities of Oxford, Cambridge, Kansas, Washington, Illinois, Cornell, Columbia, Johns Hopkins, Virginia, and Harvard.

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Two discussion conferences were held at Hutchinson, Kansas, during the past year. The results of the discussion technique, both in the conferences and in beginning speech classes were found to be unusually satisfactory and pleasing. Plans are being made to use it even more extensively in the future. It also proved a splendid device for radio programs. The discussion technique includes the use of a leader and a critic for each group, each with definite responsibilities. The leader co-ordinates and interprets the discussion, attempting to weave the separate strands of thought, conflicting though some of them may be, into a

complete design, in which each finds its place. The critic evaluates the work of the leader as well as of each group member, keeping a separate evaluation sheet for each participant. The chief objectives are: more complete and thorough understanding of all subjects of a problem, and if possible, the arrival at some conclusions as to how the problem should be dealt with. There must be no debate, though there may be conflict of opinion; instead the spirit that dominates the discussion is that any and every view is a contribuion which has a place in the complete pattern.

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PERSONALS

(August 12, 1902-July 12, 1939)

Dr. Rolland Shackson, head of the department of speech at Hope College, Holland, Michigan, sinee 1935, succumbed following a brief illness and operation in Holland hospital. He held the following degrees: B.A., Michigan State Normal College, 1924; M.A., University of Michigan, 1928; Ph.D., Iowa State University, 1934. He had also studied at the University of Southern California in 1929. His work was taken in Speech and English and his doctoral thesis was "An Action Current Study of Muscle Contraction Latency, with Special Reference to Latent Tetany in Stutterers."

He had held previous teaching positions at Onaway, Michigan, Manistee High School, and served eight years in the department of speech at Grand Rapids Junior College. While in the latter position he played a major role in establishing the national honorary society, Phi Rho Pi.

Dr. Shackson had traveled widely in the United States and in 1930 visited ten Euroean countries. He was always active in Boy Scout and Y.M.C.A. work of his community and at the time of his death was a member of the Official Board of the Methodist Church at Holland and a member of the Holland Lions Club.

His student debaters, orators, and extemporaneous speakers had won many state honors and had distinguished themselves in regional and national Pi Kappa Delta tournaments. Dr. Shackson was widely and highly regarded in his profession. He had been for many years a sustaining member of The National Association of Teachers of Speech.

Surviving are his wife, Hope Smith Shackson, and two little daughters, Rosemary Hope and Beverly Joan, in addition to his parents and four sisters.

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Professor Gertrude Johnson of the University of Wisconsin Speech Department spent her spring holidays in New York seeing plays. The following few weeks she was kept busy lecturing about Broadway throughout the state of Wisconsin.

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Carrie Rasmussen, Madison, Wisconsin, has written a book for the Expression Company, Boston, entitled *Choral Speaking for Speech Improvement.* This book is for the elementary school and came off the press last spring. Miss Rasmussen has written a chapter on speech for a book on Elementary Curriculum by Dr. J. Lee, University of Wisconsin. The book appeared in September.

Norma Harrison Thrower and Marie Sommelink Kraft, who pleased the speech teachers so much at Cleveland last December, appeared to a packed house in Madison, Wisconsin, on April 25.

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Harriett Grim of the University of Wisconsin Speech Department was elected President of the Southern Wisconsin Speech Teachers Association for 1938-39.

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Professor Gladys Borchers, on sabbatical leave the second semester of 1938-39, spent that semester writing and studying speech in Europe.

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Loren D. Reid, formerly at the University of Missouri and for some time executive secretary of the Central States Speech Association, last spring accepted a position in the School of Public Speech at Syracuse University.

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Raymond P. Kroggel, of the Missouri State Department of Education, was re-elected president of Phi Rho Pi, National Honorary Junior College Forensic Society, at this year's annual convention of the Society.

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H. Clay Harshbarger, State University of Iowa, is the new president of the Central States Speech Association. He succeeds Franklin H. Knower, University of Minnesota.

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L. D. Barnhart, from the production staff of NBC, was on the summer session staff of Michigan State College. Mr. Barnhart has produced many network shows, including "Vic and Sade," second highest paid of the daytime features. In addition to his teaching of two sections in Radio Dramatic Production, Mr. Barnhart also directed a series over WKAR.

Before going to the National Broadcasting Company, Mr. Barnhart was for four years in charge of the department of speech at the University of Toledo.

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Valentine Windt is canvassing the country for material describing various Library Loan Services, the territory they cover, the books on hand and their method of distribution. He will welcome any information which will aid this investigation, especially as to places where the need for assistance of this kind is most urgent. He is addressed in care of the University of Michigan, Ann Arbor, Michigan.

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April 23rd was the twenty-fifth anniversary of the Drama School, Carnegie Institute of Technology (Thomas Wood Stevens–Henry F. Boettcher), and was celebrated with *Julius Caesar* under the direction of Mary Morris and Mr. Boettcher. The first production in 1914 was *Two Gentlemen of Verona* in which Charles Meredith was in the freshmen cast.

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James F. Bender, Director of Speech, Queens College, N.Y.C., will be a visiting instructor in the Portland Summer Session.

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Garrett Leverton, of Samuel French, Inc., toured the West and the Coast during the summer, lecturing and script hunting.

Who's Who Among Contributors

Compiled by

LIONEL CROCKER, *Denison University*

Arleigh B. Williamson (*Social Standards in Public Speaking Instruction*) was educated at the University of Pittsburgh, Carnegie Institute of Technology and Columbia University. He was a professional actor from 1907-16. He was with the American Expeditionary Forces in 1917-19. He has taught at the West Pennsylvania Institute for the Blind, Carnegie Insitute of Technology, Miami University and is now Professor of Speech and Chairman of the Department of Speech at Washington Square College, New York University. He was President of the Eastern Public Speaking Conference, 1932-34 and President of the National Association of Teachers of Speech in 1935. He served as Chairman of the Speakers' Bureau of the City Fusion Party in the LaGuardia mayoralty campaign in 1933. He is the author of *Speaking in Public,* Prentice Hall, 1929, and numerous articles on speech and public speaking.

Donald Hayworth (*A Search for Facts on the Teaching of Public Speaking*) head of the Department of Speech and Dramatics at Michigan State College, has written *Public Speaking,* Ronald Press and collaborated on *Oral Argument,* Harper Bros., both college texts. He has contributed to a number of scholarly journals and to such magazines as Scribner's Survey Graphic and The North American Review.

Harold P. Zelko (*Do We Persuade, Argue, or Convince?*) is a member of the staff of The Division of Speech of The Pennsylvania State College where he has taught for the past three years. He holds the degrees of LL.B. and M.A. from The Ohio State University and practiced law as a member of the Ohio bar prior to joining the staff at Penn State.

Warren A. Guthrie (*The Reserve Plan for Intercollegiate Discussion*) is Assistant Professor of Speech at Western Reserve University. He is in charge of the debate and public discussion activities of the University. He was graduated from Nebraska Wesleyan University in 1931, and received an M.A. degree from the University of Michigan. During the past year he has been a teaching fellow at Northwestern University.

John Brown Mason (*Psychological Aspects of Forum Leadership*) Assistant Professor of Social Science at Fresno State College in California, is a Forum Leader of wide experience as well as a student of forum technique. He has served on the Public Forums sponsored by the United States Office of Education in Orange County, California, and Seattle, Washington, and on Forums under other auspices throughout California, in the Midwest, South and East. This summer he was responsible for planning and directing a graduate course on Forum Leadership, Aims and Methods, which was offered by the University of California (Berkeley) Extension Division, with the cooperation of the California State Department of Education, Division of Adult and Continuation Education, and the Fresno State College. This workshop course in Forum Leadership was the first of its kind to be held on the Pacific Coast.

and, in some respects, the first held anywhere. Dr. Mason's previous articles on various aspects of forum work have appeared in THE QUARTERLY JOURNAL OF SPEECH, *The Adult Education Bulletin* and *School and Society*. With the cooperation of Kathryn Harrod Mason, he is now at work on an extensive study of the same general subject.

Donald C. Bryant (*Some Notes on Burke's Speeches and Writings*) is Assistant Professor of English in charge of Speech at Washington University, Saint Louis. He holds the Ph.D. degree in Rhetoric and English Literature from Cornell University. He taught English and Public Speaking at the New York State College for Teachers from 1929 to 1935, and has taught at Cornell University and at the University of Colorado. He is Chairman of the Curriculum Committee of the Speech Association of Missouri and is Editor of *Speech News*, the official publication of that association. He is the author of a forthcoming book, *Edmund Burke, and his Literary Friends*, being published in the Washington University Studies this fall.

J. Frederick Doering (*David Hume on Oratory*) is Head of the Department of Speech at Anderson College, Indiana, where he was formerly Professor of English and Speech. He received the B.A. degree from the University of Western Ontario, the A.M. from Duke University, and the M.A. from the University of Toronto. He has completed his residence work for the Ph.D. at Duke, where he was University Fellow in English for two years. His published works include a speech text-book and contributions to *Journal of American Folklore, P.M.L.A. Southern Folklore Quarterly*, and a Swiss yearbook.

Eugene F. Hahn (*A Discussion of the Moto-Kinaesthetic Method of Speech Correction*) is Assistant in Speech, Lecturer, University College, in charge of the Clinic for Adult Stutterers at the University of Southern California. He expects to finish the requirements for the Ph.D. degree in June 1940. He is now completing a manuscript with Elise Stearns Hahn for publishers, entitled *Speech Improvement in the Classroom* (elementary level). F. S. Crofts and Co. are publishing this fall *Public Speaking Handbook* by G. P. Tanquary and Eugene Hahn.

W. Arthur Cable (*The* [D] *Vowel in American Pronunciation*) is head of the Department of Speech at the University of Arizona. He received his Ph.B. degree from the University of Chicago in 1920, his A.M. from the State University of Iowa in 1925, where he taught in the Department of Speech, and has since done summer work at the Universities of Wisconsin and Southern California. He went to the University of Arizona in 1925 as the only teacher in Speech, which subject was offered in the Department of English. In 1934 he secured the creation of the Department of Speech. He was the first President of the Western Association of Teachers of Speech 1928-29, and was Second Vice-President of the National Association of Teachers of Speech in 1929. He is the author of the following books: *The Golden Pen* and *Learning to Speak Distinctly*, and is the editor of *Cultural and Scientific Speech Education To-Day*, and *A Program of Speech Education in a Democracy*.

Clarence L. Nystrom (*The Recording Machine as a Teaching Device*) is Associate Professor of Speech and Director of the Department of Speech at Wheaton College, Wheaton, Illinois. He was formerly Professor of Speech

and Psychology at Taylor University at Upland, Indiana. His paper on "A Comparative Study of the Achilles and Patellar Reflex Response Latencies" appeared in *Psychological Monographs* a few years ago. Dr. Nystrom directs the College Forum in Chicago over WCFL in Chicago during the school year. He received his Ph.D. from the University of Iowa in 1932.

Laurene Shields (*Palo Alto Supports the Fine Arts*) is supervisor of Dramatics in the Palo Alto City Schools. She is a graduate of the Columbia College of Speech, Chicago. She received the B.S. degree from the University of Utah and the M.A. degree from the University of Southern California. Miss Shields has been active in writing school pageants and plays. She was Secretary of the National League of American Penwomen and is now Chairman of the Peninsula Drama Teachers' Association.

Alma Johnson (*Teaching the Fundamentals of Speech Through Group Discussion*) is an Assistant Professor of Speech at Florida Southern College, where she teaches public speaking and directs the radio work and debating. She received her M.A. from the School of Speech of Northwestern University in 1938. She is secretary-treasurer of the Florida Association of Teachers of Speech. Her article on "Public Speaking and Propaganda Analysis" appeared in the January issue of the *Southern Speech Bulletin,* and she is the author of a three-act play to be published by the Row, Peterson Company this winter.

Domis E. Pluggé (*Greek Drama in College*) is an instructor at Hunter College. He received his Ph.D. degree from Columbia University. In addition to teaching speech, he has had practical theatrical experience, having played a number of roles in stock and in Broadway productions, among them the part of Lincoln in *If Booth Had Missed.*

Eugene Davis (*The Teaching of Dramatics at Glenville High School, Cleveland, Ohio*) has his B.A. from Toronto University and his M.A. from Manitoba. He has been Director of Dramatics at Glenville High School, Cleveland, Ohio since September, 1930. He secured his dramatic training at The American Academy of Dramatic Arts in New York, The Cleveland Play House, The Pasadena Community Playhouse School of the Theatre, and the Little Theatre of Bath, England. Since the summer of 1930, he has conducted courses on "Methods of Teaching Play Production in High Schools" at the State University of Iowa, Louisiana State University, Millsaps College, Jackson, Mississippi, Syracuse University, Western Reserve University and the Pennsylvania State College.